MEETING OF THE COMMISSION OF FINE ARTS
FEBRUARY 20, 1962

The Commission met, in executive session, pursuant to notice, at 9:30 a.m., with David E. Finley, Chairman, presiding.

Present were: David E. Finley
Felix W. de Weldon
Peter Hurd
Douglas W. Orr
William G. Perry
Michael Rapuano
Ralph Walker

L.R. Wilson, Secretary
Charles H. Atherton, Asst. Secy.
C.L. Martin, Counsel
Susan Bennett, Admin. Secy.
Gilbert Halasz, Recorder

I. ADMINISTRATION

1. Date of Next Meeting

The members agreed that the next meeting of the Commission would be on March 21, 1962 at 9:30 a.m., with an executive session on March 20 at 2:00 p.m. April 17th and 18th were tentatively approved for the April meeting.

2. Approval of Minutes of the January Meeting

Mr. Orr commented that the draft minutes of the January 17th meeting regarding the discussion of the proposed Franklin Delano Roosevelt Memorial appeared to create the impression that the members had concluded they could not approve the proposed design unless it was proven that the technical problem involving execution of the design could be solved. He suggested that this statement was inaccurate and the minutes should be changed so that they stated; "They were also of the opinion that unless they could be assured that there were satisfactory solutions to the technical problems involved in executing the stelae in concrete, the Commission would not be in a position to approve the design."

The members agreed with Mr. Orr and approved the draft minutes subject to the suggested change.

3. Draft of Resolution re Advisory Committees

The members reconsidered a resolution to be sent to the Bureau of the Budget concerning the formation of advisory committees by departments

and agencies of the Federal and District of Columbia Governments. The resolution was composed at the January 16th meeting.

After some discussion a new draft of the resolution was composed which the members believed expressed the Commission's opinion in a more succinct manner. The draft was approved. EXHIBIT A
The members also revised a draft letter to accompany the resolution. EX. B

4. Design of Buildings on Madison and Jackson Places

The Chairman read a memorandum regarding the concern of the President and Mrs. Kennedy over the character of the proposed new buildings for Jackson and Madison Places facing Lafayette Square. EXHIBIT C

II. INSPECTION TOUR

1. Proposed Franklin Delano Roosevelt Memorial - Inspection of Site

At 10:00 a.m. the members left the offices of the Commission for a tour of inspection to the site of the proposed Roosevelt Memorial in West Potomac Park. Exhibits E, F, and G.

2. Freer Gallery of Art - Inspection of Proposed Acquisitions

Pursuant to the request of Mr. John Pope, Assistant Director, the Commission visited the Freer Gallery of Art, where they inspected a number of objects of Oriental art proposed for purchase by the museum. The Commission gave its approval for purchase.

The Chairman tendered the Commission's sympathy to Mr. Pope and the Gallery on the recent demise of the Director, Dr. A. G. Wenley. EXHIBIT D

3. Redevelopment Land Agency - Inspection of Mock-up of Proposed Street Lighting Standards

The members stopped at 7th Street and Independence Avenue, S.W. to inspect two mock-ups of proposed luminaires for lighting standards that had been erected by the Redevelopment Land Agency on the sidewalk west of the new Federal Office Building No. 6. The two luminaires had been constructed from designs designated as designs "A" and "B" upon the recommendation of the Commission of Fine Arts, at the meeting of the Commission on October 20, 1961. Design "A" had a circular shade and was painted gray. Design "B" was hexagonal and painted bronze. A decision on the matter was postponed until later in the meeting.

Upon completion of the tour of inspection the members returned to the Commission's office and the meeting was resumed.

a. Winning Design, Parcel 111a, Southwest Redevelopment Area C

A scale model of the winning design prepared by the architectural firm of Keyes, Lethbridge and Condon was inspected. The design was favorably received but no action was taken pending a conference with the architects on the following day.

b. Proposed Lighting Standards

The members were asked for their opinion of the two designs for lighting standards which they had inspected that morning. All of the members expressed a preference for the gray circular design. They agreed that the design of the luminaire would be improved if the shade extended downward approximately two inches, and that the top light was lowered slightly.

The Commission also agreed that replacement of the existing lighting standards throughout the District of Columbia by the new standards would be extremely costly, and that the Commission could not recommend this action.

The Chairman was authorized to send a letter to the Redevelopment Land Agency setting forth the Commission's recommendation. EXHIBIT H

3. District of Columbia Government
Department of Highways and Traffic
Proposed Railroad Bridge, Rhode Island Avenue, N.E.-Revised Design

The members inspected drawings and a rendering of a revised design for the proposed railway bridge at the above address. It was noted that a previous design, considered on October 18, 1961, had been abandoned by the Highway Department.

The members were of the opinion that the forms and materials of the revised design were not well coordinated and they agreed that the Commission should not approve it.

The Chairman was authorized to send a letter to the Department of Highways setting forth the Commission's views. EXHIBIT I

4. Department of the Interior
National Park Service
National Capital Parks Headquarters Building - Status

The Assistant Secretary read a report from Mr. Walker, dated January 29, 1962, regarding his conference in New York City on January 19th with Mr. William Haussmann, architect of the National Capital Parks. EXHIBIT J The letter concerned the design of the building submitted at the December 20, 1961 meeting.

The members approved the design subject to the recommendations for changes included in Mr. Walker's report. The Chairman was authorized to send a letter setting forth the Commission's recommendations. EXHIBIT k

5. District of Columbia Government
Department of Licenses and Inspections

a. Shipstead-Luce Act
Report of Actions on Building Applications

The Assistant Secretary reported the actions taken, after recommendations of the Shipstead-Luce Panel of Architects, on the Shipstead-Luce Applications forwarded for review by the District of Columbia Department of Licenses and Inspections since February 14, 1962. This report was dated February 20, 1962 and comprised Appendix 1 of the Order of Business. After noting the individual cases, the favorable actions as shown in Appendix 1 were confirmed by the members. Confirmation of unfavorable action and recommendations for changes was given in the following cases.

S.L. 2471	1331 E St., N.W., Ballantynes Books - Signs	
S.L. 2473	425 13th Street, N.W. Miller's Restaurant - Sign	
S.L. 2479	201-03-05 D St., N.E., 201 Associates - Remodelling	
	225 Mass. Ave., N.E.	for apartments
	327 2d St., N.E.	(Exhibit S)

b. Old Georgetown Act, Public Law 808, 81st Congress

(1) Report of Actions Taken on Old Georgetown Applications

The Assistant Secretary reported the actions taken, after the recommendations of the Georgetown Panel of Architects, on the Old Georgetown Applications forwarded for review by the District of Columbia Department of Licenses and Inspections since February 14, 1962. This report was dated February 20, 1962 and comprised Appendix 2 to the Order of Business. After noting the individual cases, the favorable actions as shown on Appendix 1 were confirmed. Confirmation was given to the unfavorable actions and recommendations in the following cases:

O.G. 3084	1721 Wisconsin Ave., N.W. Restaurant - Sign	
O.G. 3085	3425 Prospect Ave., N.W., Rederal Period Residence -	
	Wrought Iron Balcony	(Exhibit T)

(2) Old Georgetown Panel of Architects, Expiration of Terms of Mr. Walter Macomber and Mr. Henry Saylor

The Secretary reported that the terms of Mr. Macomber and Mr. Saylor on the Old Georgetown Panel of Architects would expire on March 1, 1962. He said that Mr. Macomber had requested that he not be reappointed for reasons of health. It was moved that Mr. Saylor be reappointed

for a term of one year, and that Miss Gertrude Sawyer be asked to serve on the Panel for a term of three years. The members unanimously approved the motion. The Chairman was authorized to send letters to Miss Sawyer and Mr. Saylor appointing them to serve on the Panel EXHIBIT L

6. General Services Administration
Public Buildings Service

a. Court of Claims Building, Madison Place N.W.
Conference with Architects

The members conferred with Mr. Robert Dean, architect of Perry, Shaw, Hepburn and Dean; Mr. J. P. Carlhian, architect of Shepley, Bullfinch, Richardson and Abbott; and Mr. J. Rowland Snyder, Director, Architectural and Structural Division, Public Buildings Service, on the design of the Court Building.

Mr. Dean began the discussion by stating that when joint venture architects began to develop the design of the scheme approved by the Commission in November, 1961 (Drawing D-14 East) they all felt that the building could not be satisfactorily developed. Accordingly, they proposed a new design with a simple facade.

The members were shown a drawing of the revised design (D-17) which Mr. Carlhian explained. The principle changes in the new design occurred in the treatment of the facade and emphasis given to the judges' offices on the top floor of the building. It showed a pier spaced on 5-foot module rather than on a 10 foot module, as previously approved.

The members, with the exception of the Chairman, had no objections to the fenestration of the new design. Several members questioned the desirability of the large square block of sculpture over the main entrance. They asked if it would be possible to make the sculpture an integral part of the structure. It was decided to await large scale drawings before making a final decision.

The Chairman was authorized to send a letter setting forth the Commission's recommendations. EXHIBIT M

b. GSA Regional Office Building, 7th and D Streets, S.W.
Proposed Resurfacing - Revised Design

Mr. Leonard Meyer and Mr. James Coot, architects of the firm of Satterlee and Smith, explained in detail further development of a proposed scheme to apply an architectural screen to the sides of the building. This proposal had been discussed at the Commission's meeting on October 17, 1961 and the members had asked to see in more detail how the screen would appear.

The members were shown a scale model of a section of the building

on which was placed a section of the screen which the architects proposed. It was stated that the cost of the project had been estimated at approximately a million dollars.

In the discussion which followed the presentation by the architects the members agreed that the Commission should not recommend the alteration scheme proposed. They believed that the proposal was a most expensive solution to the problem and would not reduce the mass of the building or improve its relationship to nearby buildings to any great extent. They recommended instead that study be given to simpler modification of the windows and to changing the appearance by the use of gradations of color through painting. The Secretary was directed to prepare a letter for the Chairman's signature setting forth the Commission's recommendations.
EXHIBIT N

IV. Legislation

The members discussed in general terms the proposed legislation listed in EXHIBIT O. Counsel for the Commission read proposed reports for H.J.Res. 615 and S.J.Res. 148, S. 2570, and draft legislation proposed by the State Department. The proposed reports were approved. The members approved drafting a favorable report on H.R. 10015, and an unfavorable report on H.R.10177. It was also agreed not to prepare revised reports on H.R. 7664, H.Res. 386 and 390 until such time as the Franklin Delano Roosevelt Memorial Commission had reported its recommendations to Congress.

V. DISCUSSION

a. Letter to President of the Board of Commissioners, District of Columbia In Re Cost of Public Works Projects

The members discussed a draftof a letter to President of the Board of Commissioners Tobriner regarding statements by District of Columbia officials attributing high costs of public works projects in the District to the "requirements of the Commission of Fine Arts."

With some minor revisions the letter was approved. It was agreed that copies should be sent to the Bureau of the Budget and to the Chairman of the District Committees of the Senate and House of Representatives. EXHIBIT P

b. Status of Plans for the E Street Expressway

The members asked about the status of the E Street Expressway and whether the District Department of Highways and Traffic had announced that it would or would not follow the Commission's recommendation that the Freeway be covered from 21st Street to 23d Street, N.W.

The Secretary reported that the Commission had received no official notification of the Highway Department's plan, but that newspaper stories

had indicated that the District's "Little Fine Arts Committee" - as it has been called by the Press - had recommended that the Expressway be an open trench.

After some discussion the members asked the Chairman to write Mr. Harold Aitken, Director of the Highway Department, to the March meeting for a review of the plans for this and other projects on which the Commission had given its advice. EXHIBIT Q

c. White House Memorandum on Preventing Conflicts of Interest

There was a general discussion between the members and Counsel of a memorandum from the White House, dated February 9, 1962, regarding conflict of interest laws and advisors and consultants to the Government. After explaining that the memorandum would be applicable to members in certain situations, the Counsel suggested writing to the Bureau of the Budget to inquire how the memorandum should apply to the Commission; and to ask whether the present policies of the Commission would conform to the standards to be maintained. EXHIBIT R

Thereafter at 6:00 p.m., the meeting was recessed until the following morning.

Respectfully submitted,

C. L. Martin

C. L. Martin
Counsel

MEETING OF THE COMMISSION OF FINE ARTS
20 February 1962

AM

9:30 1. CONVENE, ROOM 7000, INTERIOR DEPARTMENT BUILDING

2. ADMINISTRATION

a. Date of Next Meeting: 21 March 1962

Executive Session: 20 March 1962

b. Approval of Minutes of January 1962 Meeting

c. Advisory Committees, Draft of Resolution

3. INSPECTION TOUR

9:40 a. Franklin Delano Roosevelt Memorial Commission

Tour of Site, West Potomac Park

10:00 b. Freer Gallery of Art

Inspection of Proposed Acquisitions

10:30 c. District of Columbia Government
Department of Highways and Traffic

Inspection of Mockups of Lighting Standards for Southwest

4. SUBMISSIONS-REVIEWS-INTERVIEWS

11:00 a. Franklin Delano Roosevelt Memorial Commission

(1) Conference of Members

12:00 (2) Conference with Architect and Sculptor (Mr. William F. Pederson, Architect; Mr. Norman Hoberman, Sculptor; Mr. Joseph Wasserman, Associate)

LUNCH

b. District of Columbia Redevelopment Land Agency

(1) Model of Winning Design, Parcel 111a, Southwest Redevelopment Area C

(2) Proposed Lighting Standards, Mockups of Two Designs

c. District of Columbia Government
Department of Highways and Traffic

Bridge, over Baltimore and Ohio Railroad, Rhode Island Avenue, N.E. - Revised Design

d. Department of the Interior
National ParkService

National Capital Parks Headquarters Building - Status

3:45 PM e. National Capital Planning Commission

Proposed Urban Renewal for South Georgetown - Conference with Old Georgetown Board (Mr. Walter M.Macomber, Mr. Henry Saylor, Mr. G. A. Purcell)

f. District of Columbia Government
Department of Licenses and Inspections

(1) Old Georgetown Act

(a) Building Applications - Appendix 2, dated 20 February 1962

(b) 1044-31st Street, N.W. - Preliminary submission of proposed 5-story office building

(c) O.G. 3085, 3425 Prospect Avenue, N.W., Erection of ornamental balcony on top floor, west window

(d) Expiration of terms of Mr. Macomber and Mr. Saylor on 7 March 1962

(2) Shipstead-Luce Act

Building Applications - Appendix 1, dated 20 February 62

4:00 g. General Services Administration
Public Buildings Service

(1) Court of Claims Building, Madison Place, N.W., Lafayette Square
(Mr. Robert Dean of Perry, Shaw, Hepburn & Dean; Mr. J.P.Carlhian of Shepley,Bullfinch,Richardson & Abott; Mr. J.Rowland Snyder, Director, Architectural and Structural Division, GSA,PBS)

(2) GSA Regional Office Building, 7th & D Streets, S.W.
Proposed Refacing - Revised Design
(Mr. J. Rowland Snyder, Director, Architectural and Structural Division, GSA, PBS)

h. Discussion
White House Memorandum on Preventing Conflicts of Interest

5. LEGISLATION

a. H.J.Res. 615-1/31/62-Mr.Jones-87thC-Rpt Requested
S.J.Res. 148-1/23/62-Mr.Kerr-87thC-Rpt Requested

"Providing for the establishment of the National Capital Parks Memorial Board."

b. S. 2570-9/18/61-Mr.Bible-87thC-Rpt Requested

"To amend Sections 2 and 5 of the Act entitled:'An Act to regulate the height, exterior design, and construction of private and semipublic buildings in the Georgetown area of the National Capital', approved September 22, 1950 (64 Stat. 903)."

c. H.R. 7664-6/14/61-Mr. McDowell-87thC
H.Res. 386-7/24/61-Mr.Rhodes-87thC
H.Res. 390-7/26/61-Mr.Lane-87thC
Rpts Requested and submitted to Bureau of the Budget

"To establish the Franklin Delano Roosevelt Memorial National Park."

d. H.R. 10015-1/31/62-Mr. Frelinghuysen-87thC

"To preserve as a part of the park system of the Nation's Capital the historic waterfront of Georgetown, to authorize the Secretary of the Interior to acquire lands therefor, and for other purposes."

e. Draft Legislation - Report Requested

State Department's draft of proposed joint resolution authorizing the acquisition of certain property in the District of Columbia and its conveyance to the International Monetary Fund, on full reimbursement basis, for use in expansion of its headquarters."

f. H.R. 10177-2/8/62-Mr.Widnall-87thC-Rpt Requested

"To establish in the District of Columbia government the Council for the Preservation of Historic Landmarks and for Cultural Development."

6. DISCUSSION

Draft of letter to President of the Board of Commissioners Tobriner regarding cost of public works projects in the District of Columbia

R E S O L U T I O N

The Commission of Fine Arts, as authorized by Congress and Executive Order to make recommendations regarding the design and appearance of the City of Washington, notes the appointment of boards of design review by agencies of government charged with such work and expresses its confidence and hope that the use of such boards shall be applied and confined to the preparation of designs before their final submission to the Commission of Fine Arts for comment and review. Further, the Commission invites attention to the obvious confusion that must result from ex-post-facto reference of matters already passed upon by the Commission to these or other less official bodies for action.

EXHIBIT A

27 February 1962

Dear Mr. Bell:

I enclose a copy of a resolution adopted by the Commission of Fine Arts at their meeting on February 20, 1962. At that meeting the members expressed their concern over the increasing tendency on the part of District and Federal Government agencies to form small groups to advise them on matters on which the Commission of Fine Arts is authorized to make recommendations, as stated in the Act establishing the Commission and the Executive Orders, of which I enclose copies.

The members of the Commission believe that the appointment of these "Little Fine Arts Committees", as they are referred to in the newspapers, makes it more difficult for the Commission of Fine Arts to carry out its responsibilities as intended by the Congress. An instance of the kind referred to is the appointment, by the Highway Department, of a committee of architects to advise with reference to the design and landscaping of freeways. This committee has apparently advised the Highway Department not to cover over the proposed E Street Expressway from 20th to 23d Streets, N.W. as recommended by the Commission of Fine Arts. This recommendation has been concurred in, I understand, by representatives of the Department of State; and I understand also that the District of Columbia Chapter of the American Red Cross has agreed to accept a bridge instead of the parkway that has long been part of the plan of Washington and which the Commission of Fine Arts hoped to preserve by covering over the depressed freeway in front of the Red Cross Building.

Would it be appropriate to ask the Attorney General for his views as to the status of these advisory committees and the possible conflict of procedures with those provided by the Act of Congress above referred to?

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Honorable David E. Bell
Director
Bureau of the Budget
Washington 25, D.C.

Exhibit B

19 February 1962

Memorandum for the Files:

Last week, Mrs. Kennedy asked that I meet her on Thursday morning, February 15, at eleven o'clock and walk with her around Lafayette Square. She said that both she and the President were very much concerned with the changes to be made on Madison Place and Jackson Place. She asked if it were necessary that the Court building be erected on Madison Place. I said this had been approved by Congress and also the Commission of Fine Arts. She expressed the strong hope that the building would not be out of line with the other buildings on the Square, and suggested it might be preferable to continue the Treasury Annex rather than having a building of contemporary architecture in this place.

I told her that the Commission of Fine Arts had approved the plan submitted by the two firms of Boston Architects, which had also been shown to the President. She said she would like to have the Commission of Fine Arts give further consideration, first to retaining the houses on Jackson Place, using them for small agencies with gardens where the tall buildings have been erected. She did not object to a high office building being erected on 17th Street, but felt that the buildings on Jackson Place should not be out of keeping with the 19th century architecture of Lafayette Square. She was also very firmly of the opinion that the Old Court of Claims Building should be retained as well as the building on the corner of Jackson Place and Pennsylvania Avenue. If the architects' plans are to be carried out, I think she would wish, and I understood from her that it was also the President's wish, that the small square building to be erected on Jackson Place should be in the feeling of Decatur House and not a great deal higher.

EXHIBIT C

She asked me who decided these matters, and I said our recommendations were advisory only and that the final decision was made by the Administrator of General Services. She asked why the recommendations of the Commission of Fine Arts could not be mandatory and I told her the Act that established the Commission provided that its powers should be advisory only, and that I felt it was wiser that this should be the case. She said she would like to strengthen the position of the Commission in any way possible, and that the President would also. I told her that a draft of an Executive Order had been for two or three years in the hands of the Bureau of the Budget and that it would, I hope, reach the President in due time through channels. She would like to have a copy of the Executive Order and said she wished to read it and discuss it with the President, so that it might be expedited.

Later in the afternoon, I discussed these matters with Mr. Broadbent who said that he would see that a copy of the Executive Order reached Mrs. Kennedy immediately; also that he would call up the two or three agencies which had not yet replied and tell them he must have an answer at once.

Mrs. Kennedy also said that she would like to have Congress pass a law establishing something on the order of Monuments Historiques in France by which certain designated buildings of historical or architectural importance could not be destroyed. I told her of the Act of 1930 which gave some authority to the National Park Service to make a survey and preserve such buildings where possible. I also said I would talk with Mr. Conrad Wirth of the Park Service , and ask that he give consideration to strengthening the existing law.

David E. Finley
Chairman

COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, the Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Lacquer, Japanese, Kamakura period; Buddhist monk, seated figure; lacquer on wood.

1 Metalwork, Persian, Sasanian; shallow plate depicting King Perof and courtiers; found near Daylaman (Mazandaran).

1 Metalwork, Persian, Sasanian, 4th century (?); shallow plate, raised ibex design.

1 Metalwork, Persian, Sasanian, 4th-6th century; boat-shaped bowl, tiger design, niello work; found at Daylaman (Mazandaran).

1 Painting, Chinese Ch'ing dynasty, Yang-chou school, by Lo P'ing (1733-1799); album of 10 leaves of landscapes and figures; dated 1774.

1 Painting, Indian, Mughal period, 1587-88; by 'Abd as-Samad Shirin Qalam (996 H.); verso, figures in landscape; recto, calligraphy bordered by design incorporating small human figures.

2 Paintings (pair of screens), Japanese, Edo, Kano school, by Kano Tanyu (1602-1674); landscapes on gold ground, "Mount Fuji and Mohonomatsubara".

1 Painting, Japanese, Edo (19th century), Shijo school, by Zeshin; carp.

2 Paintings (pair of screens), Japanese, Ashikaga, Idealistic Chinese school, by Togan; landscapes of the four seasons; ink gold and slight color.

1 Painting, Japanese, Edo (18th century), Nanga school, by Ikeno Taiga; landscape of the "Red Cliff".

EXHIBIT D

FEB 20 1962
THE SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

1 Painting, Japanese, Edo (18th century), Nanga school, by Ikeno Taiga; landscape of the "Yo-yang Tower".

1 Painting, Japanese, Ashikaga; Kasuga Wakamiya.

1 Pottery, Chinese, T'ang, white ware; wide bowl with turned over rim; light buff stoneware, opaque white glaze.

1 Pottery, Chinese Sung, Tz'ou Chou; small bowl, buff stoneware, transparent glaze with fine crackle; floral design.

1 Pottery, Japanese, Edo (18th century), Kakiemon; deep bowl, blue and red floral design.

1 Pottery, Japanese, Edo (18th century), Nabeshima; shallow bowl, red, blue and yellow design, character in center.

1 Pottery, Japanese, Momoyama, Oribe; small green dish.

For the Regents of the Smithsonian Institution

David E. Finley FEB 20 1962

For the Commission of Fine Arts

FCC
THE COMMISSION
WASHINGTON, D. C.
FEB 20 1962
NOTED

CHAIRMAN FINLEY: Isn't it at 12 o'clock, Mr. Wilson, that the architect is coming in?

MR. WILSON: Yes.

CHAIRMAN FINLEY: Why don't we go ahead and discuss the memorial while we are here by ourselves?

MR. WALKER: Who wants to lead the discussion?

CHAIRMAN FINLEY: I will say that personally I don't like it at all. I think it is something to be put in another place, ina place with high buildings, such as New York City. I think it might have a place along the Great Plains. New Mexico would be all right.

But I think this city is one that is planned with a low roof line of buildings and that these things would dominate the city to a certain extent, certainly dominate the Lincoln Memorial and the Jefferson Memorial.

MR. HURD: Exactly.

Then we learned this morning from Mr. Atherton that the District laws would require red lights on that thing for aircraft.

CHAIRMAN FINLEY: On the top?

MR. HURD: On the top.

CHAIRMAN FINLEY: Oh, heavens.

MR. ORR: Neon signs "F.D.R."

MR. WALKER: The course is right under the path

MR. MARDEN: The course is right under the path

where you come into Washington so many times.

MR. WILSON: There is a red light on top of the Washington Monument.

MR. HURD: That is a lot higher, 550 feet, I believe.

MR. ORR: They are in these little apertures.

CHAIRMAN FINLEY: Would the red lights be seen as you look at it from the ground?

MR. WALKER: I don't think so.

MR. ORR: There is no way to conceal them.

MR. WALKER: They don't have to be sticking up -- very close to the top of the thing.

MR. HURD: Visible to pilots.

MR. WALKER: Three feet wide up there.

MR. HURD: Visible only to airborne airplanes.

MR. ORR: Mr. Chairman, I would like to say that I am not against the design concept. I think it has a great deal of merit, but I think it is a kind of transitory design in concrete.

I think this is one of the things that the next century architect feels so strongly about, the use of concrete.

I have personally used concrete.

Structural engineers say it is a matter of

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Structural engineers say it is a matter of

maintaining the structure in such a way that there would be no cracks. I get no support for that at all.

They told me that there is almost no way of building thoseso it won't crack. The resultant cracking would certainly be having a memorial which wouldn't be a permanent affair.

Secondarily, I think it is entirely out of scale. In fact, there is no scale. I feel that the concept might be done in other materials and have quite a significant memorial by scaling the whole thing down.

I see no point at all in having a cantilever in the middle of the island such as illustrated by this design.

I think this in the stage where perhaps 25 years from now it would be considered a great mistake. I don't think that we as a commission can give this approval because it is something not likely to last either physically or aesthetically.

I do think we have a problem about the competition because it was a national competition with a great many entries. It was conducted in a very professional manner.

I think to absolutely turn this down would be detrimental to the competition system. I think it is a very dangerous thing to do.

Ralph, Mike and I met last week in New York and

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discussed this in a general way and I think that we all felt that the concrete was not suitable material.

We conferred at t hat time with the engineer whose principal business in life is to construct concrete structures and he felt it could be built but it would be very difficult to conceal joints and he said if they wanted a slick surface on here, which they have indicated they do, that it would be almost impossible to accomplish this.

He also felt it would be exceedingly difficult to get lettering in it, as you know, because this would have to be sandblasted.

Then again, this cuts back into the surface material and I am very fearful that the result would be very unsatisfactory, very unhappy.

I would like personally to see this particular design modified, perhaps with some other material, and simplification and reduction of scale of the whole thing.

In other words, return this design without prejudice for revision. I think that would be the better way of handling it than tying it down entirely.

Mike had some very important observations.

(Mr. Perry joined the group.)

MR. PERRY: I made my little contribution to the space shot. There were a thousand people at the airport and

discussed this in a general way and I think that we all felt that the concrete was not suitable material.

He conferred at a bar time with the engineer whose principal business in life is to construct concrete structures and he felt it could be built but it would be very difficult to conceal joints and be sure if they weren't a nice surface on here, which they have indicated they do, that it would be almost impossible to accomplish this.

He also felt it would be exceedingly difficult to get lettering in it, as you know, because this would have to be sandblasted.

Then again, this gets back into the surface material and I am very fearful that the result would be very unsatisfactory, very unhappy.

I would like personally to see this particular design modified, perhaps with some other material, and simplification and reduction of scale of the whole thing.

In other words, return this design without prejudice for revision. I think that would be the better way of handling it this entire matter.

Mike had some very important observations.

(Mr. Perry joined the group.)

MR. PERRY: I made my little contribution to the space shot. There were a thousand people at the airport and

at the north terminal watching the television and they had just left when I landed and I have been an hour getting a taxi. I was only one of two or three hundred trying to get a taxi.

I got to the Freer just after you; then went down to 6th Street.

I saw a group of people when they were loading on a bus. It wasn't you.

CHAIRMAN FINLEY: I am surprised you were able to get away at all, in view of the beautiful things they had at the Freer.

MR. PERRY: Yes.

MR. WALKER: Sorry to walk out on you, Doug, but I was getting some information.

CHAIRMAN FINLEY: We have just come back from driving around the site of the proposed memorial.

MR. PERRY: On 6th and Independence I saw nothing. I went down there, too.

What was there to see?

MR. WILSON: Lighting standards at the west end of the building.

CHAIRMAN FINLEY: Shall we go on around the table, Mike?

MR. RAPUANO: I feel a great deal the same as Doug

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MR. WILSON: Lighting standards at the west end of the building.

CHAIRMAN FINLEY: Shall we go on around the table, Mike?

MR. MAIUANO: I feel a great deal the same as Doug

does. I feel very definitely that if we have to approve this design as it is presented to us this morning, in its present location, I would have to move to disapprove it.

I feel that it is definitely too big in its scale with the Lincoln and the Jefferson.

I think that this memorial, if built, would be built in the wrong place entirely.

I think that sa a commission we should not approve something which is transitory, which is experimental in its material. I feel that even the design is experimental.

I think that we are looking for something which should be permanent and if we were to change the material, I think then it would automatically change the design because I think if you apply marble to this form, it would not be, to me, a logical use of marble.

If you were to use large blocks of material, then I think the form, the scale, the whole proportion of this particular memorial would be done.

I feel if it is to be built it should be built in another location, I think down at the end of Hains Point wouldn't offend me as much as it does in this particular location.

I also remember very distinctly when Mr. Biddle was here that we told him that we would approve this location as

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If you were to use large blocks of material, then I think the form, more easily, like whole proportion of this particular memorial would be done.

I feel if it is to be built it should be built in another location. I think then at the end of Independence Avenue it would lend me as much as it does in this particular location.

I also remember very distinctly when Mr. Biddle was here that we told him that we would approve this location as

a location for the memorial provided it was horizontal in its character and not in any way competing with the other three memorials.

Mr. Biddle was sitting here. I cannot understand why it is not in the minutes. I am sure we discussed this in this room.

MR. ORR: I recall that.

MR. RAPUANO: I think that to put this horizontal, this vertical mass in the center of this particular area, this is just a wrong scheme.

If we must have a Roosevelt memorial in this particular location, my feeling would be that the memorial should be moved up toward the water.

I feel that the one that has 165 feet cantilever should be cantilevered over the water to justify the use of the cantilever.

I also feel that perhaps just three of these stele would be sufficient, and scaling it down would be all that this particular area can take, and all that its relation to the Jefferson and the Lincoln can stand as far as the general environment is concerned.

I feel that the design certainly has a certain respect on me, particularly. I do think that it gives me the feeling of going through a hill town, for example, where your

memorials.

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MR. ORR: I recall that.

MR. RAPUANO: I think that to put this horizontal, this vertical mass in the center of this particular area, this is just a wrong setback.

If we must have a monorail terminal in this particular location, my feeling would be that the memorial should be moved up toward the water.

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I feel that the design certainly has a certain feeling of going through a wall [illegible], where your respect on me, particularly. I do think that it gives me the

terracesand steps and the changing lights and shades of the crooked streets, which is pretty much what this thing is, have added some character.

But to build this out of concrete, and a few years hence to have it start to change in its color and change in its cracking and so on and so forth, would be a great mistake.

I would hate to disapprove it without any comment. I think that if I were to disapprove it, taken on this particular site, I would disapprove it definitely without prejudice, because I don't think I am disapproving it because of its design but because of its scale and its location.

If we were to reconsider it at another location, perhaps my opinion would be completely different.

CHAIRMAN FINLEY: Mike, may I say at this point that Public Law 86-214, approved September 1, 1954, provided that: "The competition for the proposed memorial shall be carried out so as to insure that it will be harmonious as to location, design, and land use with the Washington Monument, the Jefferson Memorial, and the Lincoln Memorial."

That was the understanding of this Commission, that if it were to go on this site, it would not compete with these other memorials.

MR. ORR: Our approach was much more definite, that it should be horizontal. That was not in the competition

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more to have it start to emerge in the round and change in
the crossing and so on and so forth, would be a great mistake.
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If we were to reconsider it at another location,
perhaps my opinion would be completely different.

CHAIRMAN KLUTZ: Yes, may I say at this point
that Public Law 90-313, approved September 3, 1964, provided
that: "The competition for the proposed memorial shall be
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location, design, and land use with the Washington Monument,
the Lincoln Memorial, and the Jefferson Memorial."

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documents as I read them.

MR. RAPUANO: We were very definite about that.

MR. PERRY: I remember all this very clearly.

CHAIRMAN FINLEY: Would you like to make a statement now?

MR. PERRY: I feel as if it is a little premature, but could I ask Doug to summarize the remarks he made that I missed as I came in?

CHAIRMAN FINLEY: Do you want them read? He could read them very easily.

MR. PERRY: You said you thought it ought to be horizontal?

MR. ORR: I said that I feel that this is a transitory type of design but that the materials with which they propose to build it in my opinion are not permanent. This I have gotten after a considerable amount of checking.

I would not object to the design. I rather like the design. I think there is too much of it and its scale has no scale.

Certainly it is all out of scale with the area in which they propose to build it.

I did say one more thing and that has to do with the competition itself: That I feel that we ought not to disapprove it wholly on design because the competition has

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a very important merit and there is a great danger in ignoring it.

If the architects and the Commission are willing to accept suggested changes, that we might disapprove it without prejudice and allow him to come back with a revision ---

CHAIRMAN FINLEY: I might say that this is what I said just before Doug spoke, that this perpendicular design which rises 160 or 170 feet in the air would look very well in a city such as New York or in great open spaces such as Arizona, but I do not feel it belongs in Washington where the roof line is very much lower, and this would overshadow and be a rather aggressive monument ad compared with the Jefferson and the Lincoln Memorial.

MR. RAPUANO: Governors Island in New York Bay would be a wonderful location of it.

MR. PERRY: It is not unlikely to me, as I reminisce, it really isn't unlikely a suggestion that was made by Poore for the Okinawa or Iwo Jima memorials.

Now, then, it is awfully hard to express yourself. I agree with the fact, with the use of the word "transitory."

I would like to say something positive about the design myself.

It seems to me that these men, whether they thought of it or not, were attempting to express what a hand can

express. That is a very eloquent member. It is used. Colossal hands have no particular relationship to anything unless they really grew and are connected with something.

That brings up a question.

The word that sticks in my mind as I think of this day after day -- I regret very much not having been to New York on account of that blizzard -- 14 inches last night ---

MR. WALKER: Another 14 inches?

MR. PERRY: I had to plow my own driveway last night. Here we are.

I feel truly that these words, "Transitory" and "permanent" are lead words which lead up to one overriding expression architecturally which are possessed by the three monuments which, under this law, are to be respected, namely, the Washington Monument, there forever, the Lincoln Memorial, there forever, and the Jefferson Memorial, not quite so balanced, not quite so permanently designed, you might say, but still permanently.

They all possess that permanent quality of repose, that quality that should not be ignored.

The moment that you go to the Lincoln Memorial and go in, you feel repose. You feel the permanence of the Buddha. You feel the permanence of the Egyption monuments. That is the feeling, whatever the word is. It is repose.

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I feel really that these words, "Inventory" and "permanent" that Jack spoke might lend up to one overriding explanation particularly which are pertained by the three mountains which, under this law, are to be respected, namely, the Washington Monument, Stone Mountain, the Lincoln Memorial, those forever, and the Jefferson Memorial, not quite so defined, but quite no permanently destroyed, you might say, but still permanently.

They all possess that permanent quality of repose, that quality that should not be ignored.

The moment that you go to the Lincoln Memorial and do it, you feel repose. You feel the permanence of the Republic. You feel the permanence of the Egyptian monuments. That is the feeling, whatever the word is. It is repose, quiet dignity that does not call attention to anything unless they really grow and are connected with something.

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And respose is first cousin to permanence.

Permanence is certainly an almost blood brother, twin, of monumentality.

Whatever form it takes, it should have, it seems to me, to borrow your word, more than a transitory implication.

I open my hand this way. That is transitory. But if I put them in this way, and somebody comes along, he might make it a permanent thing (indicating).

The other is distinctly transitory.

If I may say so, this being a personal opinion, it seems to me that it is more expressive of our times which are distinctly transitory than they are of the purpose for which this thing is built, which is a definite, permanent expression of a man's life.

So I came away from Boston believing, with Anna Roosevelt, that we thought it was a little premature.

But I feel, and I am almost convinced, that so experimental is this that if it were to be voted for, wholly apart from all the pressure that is here, it would be a contribution toward experimental construction.

When I was here last, I asked how much more it would cost to reinforce that structure with stainless steel.

That is another way of saying that the inevitable destruction of this will be gradual and come not from a

destruction of this will be grand and come not from a

sudden blast but from the inevitable elasticity that this must possess and which even prestressed concrete cannot be guaranteed to possess.

May I say that I also feel that we, as a group, who are dealing with practical problems all of our lives, but have not been appointed to this Commission necessarily for that -- but dealing with aesthetic matters, must have something better than a practical reason for hesitating to vote for something of this kind.

There are two or three avenues. Two of them are already on record here: The wrong place, the wrong scale. I agree with those, definitely.

I also agree with Ralph, to whom I spoke the other day, who said that the members of the Commission seem to feel a little more sympathetic toward the design.

I am very sympathetic toward the design as a new, transitory, psychic thing.

I think I ought to complete my remarks by saying that I think "siting" is one of the most dangerous words we have in the vocabulary because everybody feels that there ought to be buildings for siting.

To be very facetious, I could say that I cannot live on Martini cocktails. That is exciting, too. You have to have some food.

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To be very facetious, I could say that I cannot live on Martini cocktails. That is exciting, too. You have to have some food.

CHAIRMAN FINLEY: Thank you very much.

Peter?

MR. HURD: I feel neither admiring nor adversely critical of the monument, but what I do strongly object to is the location of the memorial in such close proximity to the Lincoln and Jefferson Memorials and the Washington Monument.

I feel the scale, like the architects here, I feel that the scale of the monument as proposed is way out and would pose a big problem.

Actually, I further object in general to allowing Washington to be used as a proving ground for the new and untried designs, particularly like this one which possesses an incompatibility to the surrounding structures, which seems manifest.

I cannot get used to putting this thing down where these people want it to go and it ever looking right there, no matter how Washington changes.

CHAIRMAN FINLEY: Thank you, Peter.

MR. WALKER: I haven't any feeling but this is rather an amazing piece of architecture.

I agree in principle with the idea that it is in the wrong place. I am sure of that.

The other thing about this, the scale would be magnificent, and I have been doing a great deal of reading

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recently on the theatre -- just imagine the pageant you could put on in that, or viedo or San Diano Street. It would be magnificent.

There would be a time when a thing of this character could be used to such an effect that you would go away all remembering it.

I will come to that by saying that I think it is a magnificent stage set.

Whether the magnificent stage set makes a magnificent monument, I don't know.

I have been exploring the question of whether you could build it or not. I think I have enough feeling about scale and relationship and all that sort of stuff to say, "Me, too," on that.

But the thought that this thing -- I was just talking on the telephone to a man who is building Saarinen's building in Idlewild. He helped to engineer it. He has now formed his own company to do this kind of thing. He was formerly on-the-job superintendent to do this kind of work, because he foresees more and more shell concrete.

He is an outstanding man. He says there is no question about it, that it can be built. He thinks it can be built sufficiently hard, of sufficiently hard concrete to be impervious to the weather.

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He is an outstanding man. He says there is no question about it, that it can be built. He thinks it can be built sufficiently fast, or sufficiently economic to be impervious to the weather.

An 8-inch wall, which most of these walls are, is a pretty sound wall.

I would suggest that each one of them have their exterior form built complete, as a complete thing, just like a different construction technique that you would pour this from the inside, and just sufficiently enough each day so that you could retard it to come back and do it again the next day. You wouldn't try to do a vertical lift. You would try to do a horizontal.

He estimated roughly that one big panel would cost a little less than a million dollars -- whether $850,000 or something like that, this is concrete.

He thought you could surface it. He thought with a continuous form already built that you could eliminate the form lines, retard, and pick it up on the next 24 hours as long as you had the retard so you could go on and do it.

He said he wouldn't undertake to do the job.

But when I questioned whether it would crack, he had doubts. He wasn't quite so sure it might not develop cracks and that a certain amount of twist with the wind and sun, both.

So that I would say that as far as its structure is concerned, practicality of being built, he says he thinks it could be done and done well without form lines, but he is

An 8-inch wall, which most of these walls are, is a pretty narrow wall.

I would suggest that each one of them have their exterior face built elsewhere, as a complete unit, just like a different construction technique that you would purchase from the dealer, and just sufficiently enough each day so that you could return it to some bank and do it again the next day. You wouldn't try to do a vertical LIFE. You would try to do a horizontal.

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not sure it wouldn't crack in time.

The smaller ones he is not so worried about. It is the tallest one.

We don't know what the platform is. Is that all concrete, too?

MR. RAPUANO: Supposed to have been concrete. They stated the last time the whole thing was concrete.

MR. WALKER: That gives you more or less my feeling about it. I think we have to accept the sort of a positive position with this young man when he comes in -- and what are we going to say to him? We have about five minutes to make up our minds. You go ahead and say yours.

MR. DeWELDON: As a sculptor, I feel that any monument should be permanent by the nature of its material.

Concrete is a construction material for the structure, not for the outside of a building or a monument. I think if the monument is constructed, it should be constructed in stone, granite or marble.

The main feature of this memorial is its inscription. I don't think an inscription in concrete will remain for hundreds of years. An inscription carved in stone or granite will relate the message for thousands of years to come, like the hieroglyphics, the great obelisk in Karna, which to our generation remain with undamaged clarity and

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I do not think this inscription in concrete would ever weather and could ever be read even probably a hundred years.

CHAIRMAN FINLEY: So that you feel it would be unwise to build a monument of this kind and material?

MR. DeWELDON: Yes.

CHAIRMAN FINLEY: What are your views about the placing of it in relation to other monuments?

MR. DeWELDON: I felt for that location the monument should be rather horizontal in design because it diminishes the importance of the Washington Monument by competing with it, without having the great simplicity and purity of form as the Washington Monument has.

MR. RAPUANO: Mr. Chairman, if it is at all possible that some variation of this particular scheme could be achieved, and if perchance the scale of this could be reduced, will it be possible, for example -- I am asking Felix -- would it be possible, inasmuch as this is sculpture and we are looking for a permanent material -- would it be possible to build this up out of bronze, for example? I realize it would cost a great deal of money, but I think that you would, in using somewhat the same, using this as a partis from which to develop, this is a competition, it was designed for a competition to win, does this necessarily

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mean that it is the final drawing for a design?

I hope that if it must be built that it could be revised somewhat, but what I am thinking of is that if, perchance, this could be built much smaller in scale, and it could be something, that would be elegant, I would think, if it could be put together in sheets of bronze ---

CHAIRMAN FINLEY: Mike, I would like to say I don't think it is our function to redesign this monument.

I think we are given a design that has been chosen by the jury and approved by the Roosevelt Memorial Commission. I think we have to say whether this is a suitable design in the place where the Congress has indicated it is to go, that other designs were developed in that competition.

Also, there is a bill pending in Congress to make a park of this, Franklin Delano Roosevelt Park, out of this particular land here, land area.

I think that it would be out of our jurisdiction to try to make recommendations to redesign something that has been submitted to us.

MR. WALKER: I thought part of our job was to help get a better job.

MR. ORR: We did it on Theodore Roosevelt.

MR. PERRY: I think we have to be completely uninfluenced by the surrounding circumstances here. We have

just got something to look at, and its meaning and its purpose.

Let me say that I watched the semantics of that impressive group, listened attentively.

I may be wrong, but the emphasis, in my opinion, is on the word distinguished as not related to the design itself at all. It was in every instance applied to the committee that decided on it.

That troubled me a great deal.

We have a group of men who said that they are competent -- that's a jury. Every man who stood here said the distinguished jury came to an unalterable conclusion. That was really the weight of all of this argument.

CHAIRMAN FINLEY: I might say that at the Committee of One Hundred Mr. Biddle appeared, Francis Biddle appeared, and said that this design had been chosen by a superlative jury, a tested democratic process as to whether that design be erected or not.

In other words, you haven't any choice. You go against the democratic process.

MR. PERRY: I understand the implication. But I would a great deal rather have somebody like Johnson, or others, competent to judge, describe the design as distinguished, rather than the jury as distinguished. They did

not use that word. They used the word "inspirational." They used the word "exciting." They used the things which I think have temporal meanings.

I have great regard that distinguished design is one that is distinguished because because it wins it. That is a new way of defining distinguished.

CHAIRMAN FINLEY: To me, one of its chief faults is that for a great monument it is rather fashionable at the moment among a certain group of people -- epheremal and fashionable.

MR. PERRY: That is correct.

I think we can very definitely take into consideration such factors as permanence because that has to do with monumentality. I am repeating myself. Monumentality has its relationship to the purpose of this thing.

I think both Doug and Mike spoke of the horizontal. I wasn't entirely impressed because the Washington Monument has very little horizontality about it. Some of the boys in our office presented an absolutely horizontal slab with a great opening in the middle, a symbolic thing that caught the sun like a sundial thing, football field.

We go a mention for it on the bulletin. But it didn't impress the distinguished jury sufficiently.

I am not sure that horizontality is necessary, but

I think that clustering these things into a manageable whole so that they are not simply standing up, around -- how far is it, did you say the other day?

MR. WALKER: Eight hundred feet.

MR. PERRY: That is a football field, plus or minus, between the goal lines, lacking ten yards.

I think I would incline, personally, thinking aloud, definitely toward Mike Rapuano's suggestion that the scale could be restudied, might go further and say they be recomposed in a way that they would be much more of a unity.

MR. ORR: I think if we follow the Chairman's suggestion as to being non-suggestive as to the changes, except to say it is out of scale, would anyone disagree with that?

MR. WALKER: You know, the word "Stonehenge", I was wondering about having gone to Salisbury Plain and looked over Stonehenge ---

MR. PERRY: That has repose and permanence.

MR. WALKER: The stones are of different sizes. This has some resemblance. If all of those stones were more or less not a circle, exactly, more or less uniform in height, except the center one, and perhaps one of the center ones is moved, I am not so sure that the fact that they are not spaced in a circle or in a square or something of that shape would be disagreeable or lacking in what you want,

repose? I think that repose comes from having too many things happening in that thing. These things off at angles, this one up higher, and so on and so forth, the repose is gone.

MR. PERRY: Repose, if I would define it, is largely derived from the fact that if he were actually put to the trouble of putting a lintel on the top of those, and you feel that something is resting there ---

MR. WALKER: There is a theory that the Greeks built this, came to that area, which is a tin area and built it, with a very well-founded archeological theory, that the Greeks built the Stonehenge, not the Druids.

MR. PERRY: How long is the largest piece?

MR. WALKER: 16, 17, 18 feet high.

MR. HURD: Massive in width.

CHAIRMAN FINLEY: The stone was brought from a great distance away. It doesn't come from that part of England. It was built, I have understood on good authority, long before the Druids, possibly by Egyptians or someone who had knowledge of building. It had a purpose. It was, as I understand it, it had some religious significance so that the sun at certain times had a certain place. There was a reason for it.

MR. WALKER: The Druids were forest folks. They

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worshiped the oak tree.

This theory of the Stonehenge was brought out due to the fact that tin was necessary for bronze. That was one of the few places in Europe and the world where they knew that tin existed in quarries.

CHAIRMAN FINLEY: This does not express any significance or reason to me except that it is something different from anything that we have. In other words, it is a new, rather fashionable form.

MR. WALKER: I don't mind the difference. With Bill Perry it might even be made elegant.

CHAIRMAN FINLEY: I don't mind its being different if difference isn't the reason for its existence.

MR. RAPUANO: How are we to judge this, Mr. Chairman, just judge it on what we see?

MR. ORR: Could I ask, Mr. Chairman, do we propose to give these fellows the decision tomorrow?

CHAIRMAN FINLEY: We have to make a recommendation to the Roosevelt Commission who, I think, will go ahead and make thei recommendation to Congress, anyhow.

Then, in due time, I suppose the committees of Congress will ask for our recommendation.

MR, ORR: As of today, we do not have to reach a decision?

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MR. WALKER: I don't think it would be fair to do it before this man, do you?

MR. RAPUANO: No.

MR. WALKER: I think it would be wise to ask him, give him some of our thoughts on the thing and just see how he reacts.

CHAIRMAN FINLEY: We are not to give the architect any decision today, just ask questions of him and give any information we want.

MR. PERRY: He is out there.

CHAIRMAN FINLEY: I think we should not indicate any decision to him.

MR. ORR: It is largely the work of ---

CHAIRMAN FINLEY: And the sculptor.

Whenever you are ready for him. Would you like to have him come in now?

MR. WILSON: I will get him.

MR. WALKER: I think it would be better if the Chairman would ask questions and the rest of us be quiet.

CHAIRMAN FINLEY: I don't want to do that.

MR. WALKER: Or let Mike do it. He expresses himself well, Mike being the great educator.

CHAIRMAN FINLEY: You are the technical, professional people.

MR. WALKER: I don't think it would be fair to do it before this man, do you?

MR. PAPUANO: No.

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CHAIRMAN FINLEY: And the budget.

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CHAIRMAN FINLEY: I don't want to do that.

MR. WALKER: Or let Mike do it. He expresses himself well. Mike being the great educator.

CHAIRMAN FINLEY: You are the technical; particularly people.

MR. WALKER: I think this can be much better handled this way, quietly, get his reaction, their reaction.

CHAIRMAN FINLEY: You want to get reaction about material?

MR. WALKER: Our criticisms about site, scale.

FRANKLIN DELANO ROOSEVELT MEMORIAL COMMISSION: CONFERENCE WITH ARCHITECT AND SCULPTOR (MR. WILLIAM F. PEDERSON, ARCHITECT; MR. NORMAN HOBERMAN, SCULPTOR; MR. JOSEPH WASSERMAN, ASSOCIATE).

(The Commission was joined by Messrs. Pederson, Hoberman, Wasserman).

CHAIRMAN FINLEY: I want to thank all of you for coming down. This is the second visit for some of you, I know.

MR. PEDERSON: We are glad to come.

CHAIRMAN FINLEY: We have been thinking about all this for a month and our architect members particularly have some questions they would like to ask about technical aspects of it, and so on.

Would you, Doug, or Mike, proceed?

MR. RAPUANO: Doug.

MR. ORR: Mr. Pierce, you represent Amman & Whitney.

EXHIBIT B

MR. WALKER: I think this can be much better handled this way, quickly, get his reaction, simple reaction.

CHAIRMAN FINLEY: You want to get reaction about material?

MR. WALKER: Over-reaction about site, media.

FRANKLIN DELANO ROOSEVELT MEMORIAL COMMISSION:

STATEMENT WITH RESPECT AND ACCURACY (Mr. PHILLIP F. PEDERSON, MANAGEMENT; MR. MORRIS [illegible], SECRETARY; MR. JOSEPH WASSERMAN, ASSOCIATE).

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Would you, Doug, or Mike, proceed?

MR. RAPUANO: Doug.

MR. WEIS: Mr. Finley, you represent Common & Ordinary.

There is one question I would like to ask you and that is how permanent do you think this design can be carried out in concrete?

No. 1, can you do it without cracking? Can you get the slick surface on it that would be permanent?

From there on, I will ask Mr. Pederson how he proposes to put the lettering?

MR. PIERCE: With regard to joints and cracking as such, the tablets mainly are not so wide that a horizontal, that a neck could not be poured in a single piece without vertical joints. The maximum dimension would be something less than 100 feet which can be accomplished, free-standing, not restrained.

We feel that with proper design of reinforcing steel, that we can control cracking to hairline cracks which would never be visible under any circumstances.

In the vertical direction, our preliminary thinking, at least, is that if cracking appears to be any problem, and at the moment it would seem just from the standpoint of stress, from wind blow, it might -- we are thinking in terms of prestressing it vertically.

This would keep the concrete permanently in compression and cracking as such should not be a problem.

MR. ORR: Pre-stressed?

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This would keep the concrete permanently in compression and cracking as such should not be a problem.

MR. OUR: Pre-stressed?

MR. PIERCE: Post. We would pour it with relatively light steel and vertical in the center of the wall, probably use cables in this case.

In the vertical direction, in order to avoid stress cracks, due to wind load, our thinking at the moment is to post-tension the tablets in the vertifal direction so that the concrete is constantly in compression.

MR. WALKER: Mr. Orr asked you ---

MR. PIERCE: He asked whether this was post-tesnion and I said pre-stressing, and it is, in the effect, post-tension. The walls would be poured with relatively light steel to control the turning and it would post-tension for the permanent stress condition.

MR. ORR: Would you post-stress horizontally?

MR. PIERCE: We don't feel it would be necessary at the moment but this is the subject of further study, as a matter of fact, as the design progresses.

MR. ORR: The bottom of the slab would restrain the slab. Horizontally, the tops of those are free to move.

MR. PIERCE: It is a free cantilever supported only at the base.

On the question of permanence, we would, in this case, even if our stress conditions might not govern, we would be using a minimum of 4000 concrete, and probably five

MR. PIERCE: Yes. We would pour it with relatively light steel and ventilated in the center of the wall, probably one cubic in each case.

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MR. WALKER: Mr. Orr asked you ---

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On the question of permanence, we would, in this case, even if our stress condition might not govern, we would be using a minimum of 6000 concrete, and probably five

or six thousand.

We will be using, undoubtedly, a relatively high cement factor and the nature of these is such that we can also use a relatively low water-cement ratio and still place the concrete in good shape.

These are the factors that primarily determine your compressability, and we should experience better service on these than we have on concrete structures which have been built and in service for 25 or 50 years with good service records on them.

There, there is much experience on good, controlled concrete.

MR. WALKER: Would you speak out?

CHAIRMAN FINLEY: Would it help if you stand up?

MR. PIERCE: As I say, with controlled water-cement ratio, with technologies that we have now available, we are quite confident that the concrete will in fact be entirely satisfactory over long periods of time.

But your service records on good concrete-- there are some bad concrete jobs, of course, too -- but your service records on good concrete now extend back and we have good records on things 25 to 50 years old.

What we will be proposing here would be much more carefully controlled in view of the monumental nature of the

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structure than it is in a great many of the structures that we have experienced with ourselves, as well as others.

CHAIRMAN FINLEY: Could I ask a question? How long has concrete been in use?

MR. PIERCE: Concrete of this type?

CHAIRMAN FINLEY: Yes.

MR. PIERCE: Of course, you can go back to Roman times, but this was not true concrete as we know it.

But starting with Meyer in France, work before the first World War, is perhaps the most reliable time to say that this is good concrete work.

MR. WALKER: Whose concrete?

MR. PIERCE: Meyer, bridges, and so forth, and so far the typical examples being some of these larger long-span structures. But they had a good grasp of concrete technology at that time, the European engineers did, and did do good concrete work on which there are records.

In this country, our own personal experience, our firm dates back particularly to some of the early suspension bridges, say 1930, 1936-37, where the anchorages which are a scale table, to what you have here, and also the same monumental feeling ---

MR. WALKER: They are pretty solid, aren't they?

MR. PIERCE: Quite solid.

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MR. WALKER: Whose contract?

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MR. WALKER: They are pretty solid, aren't they?

MR. PIERCE: Quite solid.

In our current work on suspension bridges, we do have occasion to, particularly with the Triborough Bridge and Tunnel Authority, to get their experience records.

Their experience, by and large, has been pretty good.

So we feel we have a perfectly adequate basis for stating that the surability is not considered a problem in this case.

MR. WALKER: How about surfacing? Would you pour these things?

MR. PIERCE: How would you pour them?

MR. WALKER: Form them to pour them?

MR. PIERCE: This again, I will defer to Mr. Pederson on surface, and the exact surface texture, because this is something which is variable, of course.

With regard to the forming and pouring itself, assuming that if we are not going to use a form line or special built-in surface treatment, but just the technical problem of building the structure, the larget tablets could be done really basically three ways.

One would be to build the entire false work at once and I hasten to add that the estimates on the job are quite conservative in this regard.

The entire form, top to bottom, could be built, and then the thing could be poured in; any individual tablet

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MR. WILSON: How would you pour that
three thingy?

MR. KLEMOS: How would you pour that?

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The entire form, top to bottom, would be built, and
then the thing could be poured by any individual subject

could be poured in a single continuous lift. This would be a two or three-day operation, there beyond a doubt, but from the top, to top to bottom.

MR. WALKER: You think you could do that in three days?

MR. PIERCE: Yes, we have some experience in this type of work on very deep pile foundations. We are quite certain this could be done with a trimming.

This is a rather brute force approach to the problem, but given a single continuous lift, we get away from the problems which you have with construction lifts.

MR. WALKER: Pour it from the inside?

MR. PIERCE: On the hollow ones, but the solid ones we can trim straight from the top without difficulty.

Another possibility is to use a split form and this would give you a virtually continuous pour from slipping the form as you go up and wedging it in as you go up toward the top.

MR. WALKER: In that case, you would have forms.

MR. PIERCE: Yes.

And the third possibility which is a very real possibility and has been done in things of this scale with entirely satisfactory results is the absolutely conventional approach of simply forming the lift of, say, twenty feet,

could be poured in a single continuous lift. This could be a two or three-day operation, there helped a crew, but from the top, to top to bottom.

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Another possibility is to use a split form and this would give you practically continuous pour from slipping the form as you go up and working/[illegible] as you go up through the top.

MR. WALKER: In that case, you would have forms.

MR. PIERCE: Yes.

[illegible] this kind possibility which is a very real possibility and has been done in things of this scale with entirely satisfactory results in the [illegible] conventional sequence of simply forming the [illegible], dry, cavity [illegible]

which is relatively high but I think we can go that high on these, forming the lift at twenty feet, pouring, stripping, and forming above. That is to say, a slow motion slit form.

The only particular problem with that type of forming will be that we have a little bit more difference on controlling the appearance at the poured joint itself.

This again can be done satisfactorily but the other two methods have some advantages.

MR. RAPUANO: How do you get the sculptural quality of these slabs if you have a continuous slit form?

MR. PIERCE: I say, because of the fact that the changes, you do have to wedge the slit form. It is not a straightforward slit form job. It would be a specialized application of slit form, the major advantage being that you don't really get quite so controlled a joint as you do with a normal forming operation where you form and then stop.

With slit form there is interruption of only four or five hours in the pour at most. You can, by using retarded mixes, actually never get it completely cold, a completely cold joint in the job.

We can't slit continuously because the shape is too difficult.

MR. RAPUANO: Changes all the way up.

MR. ORR: Both ways.

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MR. DOW: Both ways.

MR. PIERCE: The front of the Opera House in New York, which is exposed concrete, there will be some stone work connected with it. Those, however, are pre-cast. They are very tall sections about 10 inches by 2 foot 6 by some 40 or 50 feet high.

We have done this before.

Our concrete quality, incidentally, will compare with precast concrete.

We can do that on this, on this project.

MR. ORR: What is the surface treatment or aggregate, having a slit surface.

MR. PEDERSON: We have talked of bush hammering the surface. We have talked of this from the very beginning.

Actually, Hoberman and Joe Wasserman went out to the airport at Chantilly -- this is a Saarinen job -- which has a very large -- there is a photograph here if you care to see it -- a very large pour-in-place concrete surface or surfaces. That is bush hammered.

Can you report on the surface character?

Norm tells me it is very good.

I am going out to look at it next week.

But this is the area of surface treatment that we are talking about.

MR. ORR: What is the nature of the aggregate?

MR. DUNK: What is the nature of the aggregate?

MR. PEDERSON: Generally, quartz.

MR. PIERCE: Dulles is actually dolomitic limestone which approaches quartz in appearance.

MR. PEDERSON: Almost all the mosaic work is done in quartz. Bush hammering fractures the stone and gives you a brighter, more alive surface.

MR. WALKER: What would be the proportion of stone on the surface of the cement? What is the proportion of the stone aggregate on the surface of the cement?

MR. PEDERSON: About 30 per cent.

MR. PIERCE: Yes, I believe that -- would you agree, having seen it -- that over a surface area it is somewhere between 30 and 35 per cent.

The remainder is stone. This is a function of how deep you cut when you bush hammer, actually.

Bush hammering can be just a surface thing to get rid of irregularities, but where you are going after the aggregate, we go down up to three-quarters of an inch, specifically to expose the aggregate.

MR. PEDERSON: Also a function of the fineness of the aggregate.

MR. ORR: How big is the aggregate? Three-quarters of an inch?

MR. PIERCE: On walls this high, we would work with

MR. PEDERSON: Generally, quartz.

MR. PIERCE: Quartz is usually undesirable [illegible] which appreciably dilute its appearance.

MR. PEDERSON: Either all the bombs work in some [illegible] that hammering fractures the stone and gives you a brighter, more alive surface.

MR. WALKER: What would be the proportion of stone on the surface of the cement? What is the proportion of stone appearing on the surface of the cement?

MR. PEDERSON: About 30 per cent.

MR. PIERCE: Yes, I believe that -- would you agree, Doctor, that -- that over a surface area it is somewhere between 30 and 35 per cent.

The remainder is stone. This is a function of how hard you hit them, how many times, naturally.

Much hammering can be just a surface thing to get rid of irregularities, but where you are going after the aggregate, it may take three-quarters of an inch, specifically to expose the aggregate.

MR. PEDERSON: Also a function of the finished of the aggregate.

MR. WEBB: How big is the hammer? Three-quarters of an inch?

MR. PIERCE: Depends some what, we would work with

as large an aggregate as we could, of course, but probably we would be restricted to a maximum stone of one inch.

What we are using at Dulles is three-quarters, as a matter of fact.

We can go somewhat higher than that.

CHAIRMAN FINLEY: How would that affect the lettering, the text of Mr. Roosevelt's speeches? Could you have this sort of treatment there?

MR. HOBERMAN: Our original, the actual bush hammering, does not end up with a surface that has a great differential between front and rear surface. It is basically flat.

Our intention originally was to place a metal letter on the form so that ultimately when the form was stripped, the letter was incised, a bronze letter probably inciced in the concrete, so that this would not affect the legibility of the lettering at all.

MR. WALKER: The bronze letter would be the form.

MR. HOBERMAN: Attached to the form so that it would be integral with the surface when stripped.

MR. WALKER: Going to leave the bronze there?

MR. OBERMAN: We will have to take into account if it is ultimately decided to bush hammer it, as was our original thought. We would have to move that in three-

as large an aggregate as we could, of course, but probably we would be restricted to a maximum size of one inch, a matter of fact.

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CHAIRMAN PINKEY: How would that affect the lettering, the text of Mr. Tessendorf's speeches? Could you have this sort of treatment there?

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quarters of an inch in the letter.

MR. RAPUANO: But the lettering will be bronze?

MR. HOBERMAN: The intent was to have it bronze.

MR. RAPUANO: It is not of concrete, then?

MR. OBERMAN: No.

MR. PEDERSON: Not carved in the concrete.

MR. OBERMAN: It would be, well -- experience apparently has been that it would be inordinately difficult to carve in concrete as well as not give the contrast of the letters.

MR. WALKER: Wouldn't the bronze have to stay?

MR. WASSERMAN: The letters that we discussed, estimated in the initial brochure, were to be enameled in finish in such a way that there would be no staining. That was a matter of concern.

They vary from seven to ten inches in height.

MR. PEDERSON: In that regard, Mr. Walker, we looked very carefully at the Kim,Meade and White lettering on the buildings at Columbia, on the public library, and then there is a great deal of lettering here in Washington, and over in the Post Office there is lettering all around the attics of the building. We are very confident that the lettering is okay in scale and will be thoroughly legible.

MR. PERRY: May I ask it before we leave the

quarters of an inch in the letter.

MR. MATHEWS: But the lettering will be bronze?

MR. HOUSEMAN: The intent was to have it bronze.

MR. MAPPLANO: It is not of concrete, then?

MR. CHAIRMAN: No.

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MR. CHAIRMAN: It would be, well -- experience apparently has been that it would be inordinately difficult to carve in concrete so will not give the contrast of the letters.

MR. WALKER: Wouldn't the intent have to apply?

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MR. FISHER: May I ask it before we leave the

discussion, which is resting, I believe, now on the word "permanent," is it not, that is what we are discussing? Can you tell us what precedent we have for a form of this kind that is subjected to sudden buffeting and normal oscillation from wind and weather?

MR. PIERCE: This is subject to relatively exact analysis.

MR. PERRY: What precedent is there for an object of this kind standing up?

MR. PIERCE: It is not too dissimilar in a great many of its aspects from a number of control towers and which are the same general scales, not all of which have a massive base.

The control tower at Newark Airport is resting on a thin slab. The method of analysis and performance are pretty well established, I would think, on thin, free-standing walls.

MR. RAPUANO: How tall is the one at Newark?

MR. PIERCE: All of the modern towers, including the one at Dulles, are approximately 160 feet high so that the magnitude of forces is comparable to what we have here.

MR. PERRY: They are circular elements, are they not, in most instances?

MR. PIERCE: At the top they are; but Newark, for

MR. PIERCE: This is subject to relatively exact analysis.

MR. PRICE: What precaution is there for an object of this kind standing up?

MR. PIERCE: It is not too dissimilar to a great many of its people from a number of control towers and buildings are the same general scale, not all of which have a massive

The control tower at Newark Airport is resting on a thin slab. The method of analysis and performance is pretty well established, I would think, on thin, plane-standing walls.

MR. PRICE: How tall is the one at Newark?

MR. PIERCE: All of the modern towers, including the one at Dallas, are approximately 100 feet high or less; the complete of Towers is comparable in size as they are; not, in most instances

MR. PRICE: At the top they are; but Newark, for

instance, in particular has a simple vertical fin at its base.

CHAIRMAN FINLEY: Speaking of control towers, I would like to ask the architect this question:

I understand the Federal Aviation Agency insists on lights on the top of each of thes steles. I only learned that this morning. How would you cope with that?

MR. WALKER: The tallest ones need the lights.

CHAIRMAN FINLEY: The tallest ones need the light anyhow.

MR. PEDERSON: I am sure that we will just have to put them there as inconspicuously as we can. We are only 20 feet higher than the Lincoln and the Lincoln doesn't have any lights. I know the Washington does, of course. It is just brand new now, but as I say, all we can do is to put the smallest and most inconspicuous lights that we can. We may, we would have to look at that -- although I think the scale is big enough so that we can perhaps more or less lose the lights.

MR. HOBERMAN: We have considered the problem of actually lighting the entire memorial as such at night. I would think that although we have not considered it, obviously, this could be worked into the general lighting scheme of the memorial so as not to in any way detract from the

CHAIRMAN FINLEY: Speaking of control towers, I would like to ask the previous this question: I understand the Federal Aviation Agency insists on lights on the top of each of these stacks. I only learned that this morning. How would you rope with that?

MR. WALKER: The pilots once used the lights.

CHAIRMAN FINLEY: The pilots once used the light anyhow.

MR. PEDERSON: I am sure that we will just have to put them there as inconspicuously as we can. We are only 20 feet higher than the Lincoln and the Lincoln doesn't have any lights. I know the Washington does, of course. It is just broad day now, but as I say, all we can do is to put the smallest and most inconspicuous lights that we can. We may, we would have to look at that -- although I think the people in the big change in time we see perhaps more or less the lights.

MR. HOSENMAN: We have considered the problem of actually lighting the entire memorial as such as night. I would think that although we have not considered it, obviously, this could be worked into the general lighting scheme of the memorial so as not to in any way detract from the

appearance, if that is the word.

MR. WALKER: Have you any idea what that tall pylon would cost in concrete, especially if you used the falsework and all made at one time so as to be sure that you get the effect that you are striving for?

MR. PIERCE: Our total estimates have a price, for an average price for all the tablets of approximately $15 a square foot.

MR. WALKER: That is about $750,000 or something like that?

MR. PIERCE: Yes.

MR. ORR: What is the effect of the sun on this?

MR. WASSERMAN: It would be less than that, sir.

MR. PIERCE: I beg your pardon. There is a decimal point in there somewhere.

MR. WALKER: How much less?

MR. WASSERMAN: The full construction price in concrete for all of the jobs, including the foundations, is $1,800,000, approximately.

MR. WALKER: I think you are a little shy.

MR. WASSERMAN: As we worked it out again today, this price would give us the possibility of spending as much as $350 a cubic yard in place for forming and concrete which I assume would be among the most expensive concrete ever

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MR. WALKER: I think you are a little shy.

MR. WASSERMAN: As we worked it out again today, this price would give us the possibility of spending as much as $250 a cubic yard in place for finishing and surface which I assume would be among the most expensive ever

placed.

So that it is a very generous and conservative figure.

Again, we asked Mr. Pierce if he wanted to re-evaluate it. He felt that this was an adequate figure.

MR. HOBERMAN: We were particularly verifying it with reference to the concrete at Dulles in order to confirm our previous estimates.

CHAIRMAN FINLEY: Mr. Pederson, could I ask you for your reaction to the suggestion of the Roosevelt Commission that a statue of President Roosevelt be placed at the foot of one of the steeles or bas relief medallion -- would that be in line with the general concept of the memorial that you have?

MR. PEDERSON: I believe it would be. We are partial to the bas relief but we feel confident that a statue can be incorporated in the design and still be wholly satisfactory.

This is an area of study that we would have to embark on later and, as Judge Biddle said, as far as the statue itself is concerned, he would come back to you on the specifics.

CHAIRMAN FINLEY: I think, obviously, a bas relief offers fewer difficulties, but the statue, how large would

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CHAIRMAN PINKEY: Mr. Pederson, could I ask you for your reaction to the suggestion of the Roosevelt Commission that a statue of President Roosevelt be placed at the foot of one of the statues at the relief medallion -- would that be in line with the general concept of the memorial that you have?

MR. PEDERSON: I believe it would be. We are partial to the bas relief but we feel confident that a statue can be incorporated in the design and still be visually satisfactory.

This is an area of study that we would have to remark on later and, as Judge Hardy said, as far as the statue itself is concerned, he would come back to you on the specifics.

CHAIRMAN PINKEY: I think, obviously, a bas relief offers fewer difficulties, but the statue, how large would

it be, in order not to be completely overwhelmed in scale by the height of the steles?

MR. PEDERSON: We haven't done that degree of study, to tell you the truth.

Norman, you may have a thought on it.

MR. HOBERMAN: I can only repeat what you said. I think this is a very specific area in which we will have to study the memorial specifically in terms of the model to come up with a definitive proposal on it.

CHAIRMAN FINLEY: We don't feel it is a conflict of two concepts, though, a statue, a likeness of President Roosevelt, set in the midst of these steles which have an entirely ---

MR. HOBERMAN: I think it has to be done very, very carefully so as to ---

CHAIRMAN FINLEY: We have, as you know, an instance in the Taft Memorial where there is a life-size statue of Senator Taft against this enormously tall, quite tall carillon tower. The statue looks very out of scale, really very lonely and cold, I think.

MR. RAPUANO: Mr. Pierce, a further study of this particular project, how do you feel about the scale of it in relation to the Lincoln and the Jefferson? Would you re-assess the entire size of this memorial as far as its

horizontal dimensions are concerned, its vertical dimensions?

MR. PEDERSON: I don't believe so. We think the memorial is right in size and scale. As I said before, we are approximately 20 feet higher than the Lincoln, approximately 28 feet higher than the Jefferson.

We are an open thing, not a closed thing such as the ---

MR. RAFUANO: Still going to have tremendous bulk when you start looking at the size of the construction as it is shown now. Within the open area that is available to you, and at the same time start to look at the Jefferson and the Lincoln and the Washington.

Are you convinced that the size of this thing cannot come down, No. 1, for example -- are you convinced that it cannot possibly in restudy justify your cantilever by pushing it over to the water, water underneath it? Are there any possibilities that come out with further study other than as it is at the present time?

MR. PEDERSON: Mike, all I can tell you is that right now and from the time we did it, we feel very good about it.

MR. WALKER: You won a competition with it, is that it?

MR. PEDERSON: Before, when it went in -- after all,

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MR. PEDERSON: Mike, all I can tell you is that
right now and from the time we did it, we feel very good
about it.

MR. MALEEN: You made a comparison with it, is that
it?

MR. PEDERSON: Before, when it went in -- after all

a great deal of effort went into it and a great deal of thought.

We think it is good in the landscape.

We have had all kinds of suggestions given to us and when we are told to proceed with it again there are areas of study that the Franklin D. Roosevelt Memorial Commission may like us to look at, but I think it is right where it is and the size it is in.

MR. HOBERMAN: I would like to add one thing to that.

During the period of our design, our intention was, and I do feel that we have done this, was to make this bulk about the same size as the Jefferson and Lincoln Memorials and while it is true that if one were to measure it dimensionally, this is slightly larger both in terms of plan and in terms of elevation because of the openness of its form, and it will tend in fact to not bulk as large as its actual dimensions and will simply complete the ring, while at the same time contrasting with the other memorials so as not to detract from them.

At least, this was our intent.

MR. ORR: What is the nature of the paving?

MR. PEDERSON: The pavement is a terrazzo. That is what we are talking about at the present time, as non-skid as

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same time contrasting with the other memorials so as not to
detract from them.

At least, this was our intent.

MR. ORR: What is the nature of the paving?

MR. PEDERSON: The pavement is a terrazzo. That is
what we are calling those at this point, as well-kept as

we can make it.

MR. ORR: Light color?

MR. WASSERMAN: I think it would be exactly the same as the steles except that it would be polished.

MR. ORR: Wouldn't it glare in that 300 feet dimension, between these slabs, on a hot summer day? Wouldn't the glare be terrific?

MR. PEDERSON: We have a lot of break in surface this way (indicating). There is a difference of approximately 14 or 16 feet, I have forgotten exactly in elevation, so you are not looking at one big surface. You are looking at a series of fairly narrow surfaces with complete differences in elevation.

MR. ORR: You have a little shadow where your drops are, your stairs.

MR. PEDERSON: That is right.

Doug, I don't have a real answer to that. I don't believe, being as open as it is, and out in nature as it is, it would be glary, but that could be taken care of by either roughening the surface more or making it darker. This is something we haven't looked at very carefully.

CHAIRMAN FINLEY: Or the sunlight on all that pavement was being reflected from so many slabs on a hot summer day in Washington, which is sort of hot.

we can make it.

MR. CRH: Right galaxy.

MR. WOLTERMAN: I think it would be exactly the same as the metal except that it would be painted.

MR. CRH: Wouldn't it glare in that 300 feet diameter, anyway, those disks, on a hot summer day? Wouldn't the glare be terrific?

MR. FREDERSON: We have a lot of break in surfaces this may (inaudible). There is a difference of approximately 24 or 36 feet, I have forgotten exactly in elevation, so you are not looking at one big surface. You are looking at a series of fairly narrow surfaces with complete difference in elevation.

MR. CRH: You have a little shadow where your drops are, your steps.

MR. FREDERSON: That is right.

Now, I don't have a real answer to that. I don't believe, being up there at it is, and out in nature as it is, it would be glary, but that could be taken care of by either roughening the surface more or making it darker. This is something we haven't looked at very carefully.

CHAIRMAN FINLEY: Or the sunlight on all that pavement was being reflected from a shiny car on a hot summer day in Washington, which is sort of not.

MR. HOBERMAN: This shows some shadow. You will never have the entire ground in sun at one time.

MR. WALKER: Never have one?

MR. PEDERSON: Entire ground.

MR. HOBERMAN: The ground plane, the ground surges.

MR. WALKER: You are getting a tremendous amount of glare factor of the slabs themselves.

MR. PEDERSON: Also big shadows cast by the stele.

MR. PERRY: One of Mr. Rapuano's questions which has been lost sight of is the justification for the cantilever since its being a form that would adapt itself to the waterside more readily than that glare here. What is your thought about that? Mr. Rapuano spoke of it.

MR. PEDERSON: The cantilever is there, to a degree, as a tour de force to spread the fact that this is a sculptural thing and not a lot of slabs stuck into the ground.

Probably it is a bad explanation.

MR. PERRY: It is a trivial matter that you have taken at once the policing of the area underneath, as it is designed, comes down to a point -- but that isn't the point that I think Mr. Rapuano had in mind. It was more a question of possibly losing an opportunity there.

MR. RAPUANO: I wondered whether there was justification on open ground -- open ground as against cantilever

MR. DUNCKEN: This dome room stadium. You will never have the entire ground in sun at one time.

MR. WALKER: Never have sun!

MR. PERKINSON: Entire ground.

MR. DUNCKEN: The ground plane, the ground surface.

MR. WALKER: You are getting a tremendous amount of glare factor of the slabs themselves.

MR. PERKINSON: Also big shadows cast by the steele.

MR. PERRY: One of Mr. Reguero's questions which has been just about of is the justification for the ventilator since the swing & turn that would adapt itself to the weather-side more readily than that glare here. What is your comment about that? Mr. Reguero spoke of it.

MR. REGUERO: The ventilator is there, to a degree, as a cue de faire to express the fact that this is a roof-tower thing and not a lot of added stone into the ground.

Frankly it is a bad explanation.

MR. PERRY: It is a trivial matter that you have taken it upon the petition of the area Association, as it is designed, comes down to a point -- but that isn't the point that I think Mr. Reguero has in mind. It was more a question of possibly losing an opportunity there.

MR. WALKER: I wondered whether there all justi-fication on open ground -- open ground as against enclosed

over the water. That is the reason I asked whether the location is set.

In other words, are there no variations, for example, to justify that one form?

MR. WALKER: May I add on this thing, the cantilever over the ground wouldn't be a dirt collector. It would have to be constantly policed. Things will not grow under it.

Therefore you will have to make it a hard pavement of some kind.

MR. HOBERMAN: All that is perfectly true and we were aware of the problems of the policing and the practical nature of the solution below.

The reason for the cantilever being there, I think, as Mr. Pederson said, that the expression really is one of continuity of the vertical and horizontal surfaces that these were to be expressed as total.

MR. WALKER: I don't think there is any quarrel with the cantilever.

MR. PEDERSON: Mr. Walker, Pietro Belluschi would like us to remove the cantilever.

MR. WALKER: I think he probably feels the same as we did about the dirt.

MR. PEDERSON: I would feel happier ---

MR. PERRY: On account of this very ---

MR. PERRY: On account of this very ---

MR. PEDERSON: No practical reason, purely visual.

MR. WASSERMAN: It is fair to say that in the re-study of the design at the second stage, the whole question of the cantilever came up and was worked on in great detail in the plastics of the model. It was eliminated at various stages. It was put back and carved very precisely because we felt that it achieved the best relationship at the time.

MR. PERRY: Suppose you did eliminate. What would happen to the ultimate composition here?

MR. PEDERSON: We think the continuity would lose if the cantilever were taken away.

MR. PERRY: What would take its place, if you would accede to that thought?

MR. HOBERMAN: I don't think you could answer it until you did.

MR. PERRY: Now you have a shoehorn in , a change.

When Mr. Rapuano was making his comments on the question of degree of change, I think it brought up the question of actual size. You had a voluntary answer to that, did you not?

MR. PEDERSON: Yes, we think the size is right.

When we are commissioned to proceed with this, we will engage a landscape architect-consultant.

What effect he might have on our thinking as

MR. DICKINSON: My question is purely visual.

MR. ELLSWORTH: It is fair to say that in the review of the design of the second stage, the whole question of the curtilage also was worked on in great depth in the planning of the model. It was eliminated at various stages. It was pulled and curved very obviously because we felt that it enclosed the very relationship of the ship.

MR. PERRY: Suppose you did eliminate, what would happen to the ultimate composition later?

MR. DICKINSON: So that the community would look at the sculpture more often.

MR. PERRY: What would make its place, if you would agree to that thought?

MR. MORRISON: I don't think you could answer it until you did.

MR. PERRY: Now you have a shoehorn in , a change. When Mr. Rapuano was making his comments on the question of degree of change, I think it brought up the question of actual size. You use a voluntary answer to that, did you not?

MR. PEDERSON: Yes, we think the size is right. When we are commissioned to proceed with this, we will engage a landscape architect-consultant.

What effect he might have on our thinking as

we go, we cannot say at this time, but one of the very important things was, and why it didn't perhaps move out into the basin, was that one of the mandatory provisions of the program was that the cherry walk be maintained. We had cut a thousand or several hundred feet out of the cherry walk -- we would have problems.

MR. WASSERMAN: I think we felt that the whole thing also, having studied the models, located itself better. It is just felt uncentered and the balance of the site seemed to be lost. We wanted to approach it from many points of view and we wanted to cradle it.

It needed a certain amount of distance to have this kind of setting.

When it approached the water, as we moved it in placing this whole thing very carefully, we felt that it lost this equipoise.

MR. PERRY: We go back to the cantilever for the moment. I was familiar with the program -- With normal conditions there, tidewater, is there any way in which that would be amended to lead a little water up under this area here and add a little meaning to it?

MR. OBERMAN: You could bring the water to the memorial but I don't think you could bring the memorial to the water.

We do, we cannot say at this time, but one of the very important things was, and why it didn't perhaps move out into the Depth, was also one of the manufacturing provisions of the program was that the sherry wait be maintained. We had out - planned or several months left out of the sherry wait -- we would have problems.

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MR. PERRY: We go back to the sandlever for the moment. I was familiar with the picture -- with normal conditions there, however, is there any way in which that could be answered to lean a little water up under this area here and add a little meaning to it?

MR. OBERMAN: You could bring the water to the ocean but I don't think you would bring the material to the water.

MR. PERRY: That is my idea.

MR. PEDERSON: I think it is possible.

MR. PERRY: I think that other comments have been made which, of course, are more inquiry than statements.

There are qualities of permanence. There is a word which I believe we are quoting from, am I not right -- permanence. That is a permanent memorial.

Every practical man knows that even that monument there, the unknown soldier, takes a certain amount of maintenance. You cannot have any structure without such.

Therefore, when you look back at the great permanent memorials, those in Egypt were done well, maintenance to prevent sand erosion, expect the thing to stand for always.

But permanence nevertheless has its definition, specifically in relation to the high purpose of this monument, a relation, as the chairman has accorded this meeting, a relation definitely to the directive, call it that, from the Congress which has stated that it shall have its relationship definitely to the other three memorials already in existence.

You go to the word "permanent." In your mind, in view of the Washington Monument -- I haven't the bill of particulars -- I don't know how much actual maintenance is required -- of course, the aluminum top is one of the facets

of that particular -- we go on to others.

There is a fourth dimension to all of that which I think is a part of the definition of architectural permanence.

I see it in that monument that I am looking at there, the unknown soldiers. I most definitely see it in the obelisk.

I also see it in the Lincoln Memorial and I see it less, I think, in the Jefferson Memorial which may not be quite so successful.

I beg your pardon. That is L'Enfant's tomb. I know the other one is solid. I wondered if I were mistaken. They have corrected me. But nevertheless, whatever it is, I think I am on the same train of thought.

This element of repose, a repose that has, I think, in architectural concept a wider meaning than it has in an afternoon nap, repose is a permanent thing, the purpose for a permanent thing.

You feel it in standing before the great Buddhas. You feel it even when the Buddha has been brought into a museum. You feel it in terms of the Egyptian monuments that we know of, resting against the hillsides or independently.

We feel it indistinctly in connection with the obelisk here in Washington and elsewhere, wherever we find them.

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In the Place de la Concord, there is a definite repose.

Having delivered myself of that, I am wondering how you feel about the expression of repose in this otherwise permanent monument.

MR. PEDERSON: Well, Mr. Perry, I can perhaps answer your question in two ways.

One is, as far as permanence of the material is concerned, with five or six thousand-pound concrete, we will have a material which will be harder than most stone -- all stones, I think, except granite.

MR. PERRY: Not trying to avoid the actual ---

MR. WALKER: This is another kind of permanence, another kind of repose. It has nothing to do with the materials. It has to do with this, an idea facing the future and what repose itself offers in this site in relationship to the other things immediately surrounding it.

MR. PEDERSON: I am well aware, but I wanted to lay the other ghost to rest.

As far as repose in the other terms, we feel very strongly that this memorial is a very true expression of the mid-twentieth century. It has its own contained dynamism. It is a good and interesting and exciting piece of sculpture. It is an entity, and we think in our terms it is just as valid

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as the Egyption tombs or the obelisks or anything else. It is of our age, and I think this has been brought out by many people whose criticism is truly valid criticism, true and valid criticism -- this has been brought out many times by these people.

MR. PERRY: You mean that very question that I asked?

MR. PEDERSON: Yes.

MR. PERRY: I don't know how far afield you can go on that because I feel very little repose when I go about my work in the mid-nineteenth century. It seems to me there is one period, possibly, in history, ex-wars, when people were less reposed than now. This is probably irrelevant and I should probably apologize for tripping you up on that one, but it is the permanence of this monument which I believe it is our bounden duty to consider.

We brought up the question of the use of concrete. We can bring up the question of marble, as we did before, with myriad joints.

So, from all of these, from sometimes all the questions, will this stand? How much oscillation is there at the top? Will it open? Will the water get in? Will you reinforce it with stainless steel?

Questions.

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MR. TAUSSIG: Yes.

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Questions.

But those are not necessarily questions for the Commission of Fine Arts, although we are mixed up with all of this kind of thing ourselves.

But, on the other hand, how can we build the thing as members of the Commission of Fine Arts without being very practical about it?

We are architectural members, so I think it is fair to ask these questions.

MR. PEDERSON: What you have asked, in other terms, is: In raising the question of permanence, what you are really asking is, is this an ephemeral design, or is it transitory?

MR. PERRY: I am not driving at a semantic purpose or attempting to mix up metaphors, by any means, because I think you say that excitement is a definition, too.

If I go look at one of these buddhas, I cannot tell you whether I am excited or impressed, inspired, or overwhelmed. I don't know what word to use, so I think excitement is fair enough as long as it isn't a temporary condition.

Have I contributed anything?

MR. WALKER: I think this question of repose is one thing that may have led to some of the caustic remarks about this memorial. It is dramatic. Let's say it is

Commission of Fine Arts, although we are mixed up with all of this kind of thing anyway.

But, on the other hand, how can we build the thing as members of the Commission of Fine Arts without being very practical about it?

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MR. PENCE: What you have said, in other words, is: In making the question of permanent, what you are really saying is, is this an ephemeral design, or is it transitory?

MR. PENCE: I am not living at a semantic purpose or attempting to mix up metaphors, by any means, because I think you may find exceptions in definition, too.

If I go look at one of these buddies, I cannot tell you whether I am excited or impressed, inspired, or overwhelmed. I don't know what word to use, so I think excitement is fair enough as long as it isn't a temporary condition.

Have I contributed anything?

MR. WALKER: I think this question of response is what they were led to believe of the people coming about this memorial. It is dramatic. That's why it is

dramatic. In fact, it is very much like a stage setting, like a model stage, but what are you going to stage in it? You have got a stage for personality. Do you think it is staging personality by mere words, that that is going to stage it?

MR. WASSERMAN: I think the gods stage because I feel it isn't sitting in a dense space. It is sitting open to the air, open to the seasons.

Each time it is reapproached, it will be different from the previous visit.

To this extent, you will not become bored. It will not lose its interest or, if you will, excitement.

I think that it will bear repetition as much as any memorial in the sense that you can come back and you will be reinvigorated and you will feel somewhat differently about it.

In terms of photographs, we have never taken the same photo twice.

I feel this quality will come.

MR. PERRY: These monuments have extraordinary individualities. There is no question about that. If you go back to Zeno, you will find that there is no such thing as speed, no such thing as excitement; you have to go half way and split the difference before you get this; so theoretically

dramatic. In fact, it is very much like a stage setting.

like a model stage, but what are you going to stage in it?

You have got a stage for personality. Do you think it is staging personality by many words, that else is going to stage it?

MR. WASSERMAN: I think the gods stage because I feel it isn't existing in a dense space. It is existing open to the air, open to the seasons.

Even time it is reimpressed, it will be different from the previous visit.

So this autumn, you will not become bored. It will not lose the interest or, if you will, excitement.

I think that it will bear repetition as much as any memorial in the sense that you can come back and you will be reinvigorated and you will feel something differently about it.

In terms of philosophy, we have never taken the same photo twice.

I feel this quality will come.

MR. MACHY: Those comments have extraordinary individualities. There is no question about that. If you go back to Zaha, you will find that there is no plan thing as speed, as such thing as excitement; you have to go half way and split the difference before you get this; so theoretically

it never happened.

But you can say, too, that in connection with a monument that it can never be seen until somebody sees it. Therefore, it doesn't exist unless somebody sees it.

Who sees it? Millions of people, perhaps once in their lives. They see it for a transitory moment. That is where the word transitory should be used. They see it in a short time. Many people will see it individually, adding it up to an eon of time because you add each one of these individuals to the other and you see people looking at it all the time, night and day, but each individual sees it for a short time.

All right, it is the individual for whom I believe this is being constructed. And as you leave the Jefferson Memorial, without trying to be too poetic or emotional, a great many people feel that they should not turn their back and walk out; they should walk backwards, as before royalty.

Therefore, there is this permanent appeal to the deeper emotions, not to those that are permanent, heavy ones.

Do you interpret me as being critical? No, I am simply asking questions as to these factors.

MR. HOBERMAN: I think you have really hit upon the point when you say that the monument is for the individual who is going to visit it, and in this sense we have tried

to design the memorial.

A certain dynamic element which, perhaps, does not fit into your terms of repose, I think this is something we hope is in addition to it, we are very much concerned with the participation of the viewer and the movement of the viewer through this thing, and that it is his personal experience as he moved through this that is the experience of the memorial and which I think goes back to all the other questions that enhance a man's reputation.

So that it is both reposeful, or it should be both reposeful and dynamic, but I think the dynamics in our age, which is so dominated by emotion and various other things, that is terribly critical.

MR. PERRY: To me, it is expressive, like a hand. You, yourself, use your hand in a very expressive way. It reminds me of something dynamic.

MR. PEDERSON: That is what design is.

MR. PERRY: I think you had that in mind when you designed it.

MR. PEDERSON: It is not often appreciated but some structural basis of it is that the pylons are on a series of views, knitted together in a platform. It is not just verticals dropped into place. There are a series of views; so, structurally, this thing is self contained in this

to design the memorial.

A certain dramatic element would, perhaps, come not [illegible] your terms of reference, I think this is something we hope is in addition to it; we are very much concerned with the participation of the viewer and the movement of the viewer through this thing, and that it is his personal experience as he moved through this that is the experience of the memorial and which I think goes back to all the other questions that underlie a work of sculpture.

So that it is both expensive, or it should be both powerful and dynamic, but I think the dynamics in our age, would be dominated by emotion and various other things, that is terribly critical.

MR. PENNY: To me, it is expressive, like a hand, [illegible] we've been in a very expressive way. It remains on a somewhat dynamic.

MR. PEDERSON: That is what design is.

MR. PENNY: I think you had that in mind when you designed it.

MR. PEDERSON: It is not often appreciated but [illegible] of it is that the pylons are on a series of views, united together in a platform. It is not just verticals dropped into place. There are a series of views; so, structurally, this thing is self contained in its

way.

MR. PERRY: Curiously, the message is here more of eloquence and fine feeling. It is exciting. But this expression of a person speaking makes a point, a very strong point at that time.

MR. WALKER: There have been very strong differences of opinion expressed to me by friends. Most people are not going to give it to you for what it is worth because it is along the line of repose.

You have to wait many centuries to see the ruin, but there is already a ruin now.

There is something about this thing, of the lack of real coordination, in my sense, about the thing. I think it is a very dramatic thing -- don't misinterpret me -- but there is a lack of refinement, a lack of something in it that leaves you feeling, as I said, that it is a stage set.

MR. PERRY: What do you mean by refinement?

MR. WALKER: I have been looking at this thing and I looked at it a month ago. The thing demands a little more mastery than you fellows have been able to give it yet as a design. I think all you have said is very fine but it is ragged. It is like what I said about the Copacabana Beach down in Brazil. It looked like the snaggled end of a broken down dental work. It was lacking in coherent form.

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MR. PERRY: Curiously, the meeting is more one of eloquence and fine feeling. It is exciting. But this expression of a person speaking when a point, a very strong point at that time.

MR. WALKER: There have been very strong differences of opinion expressed to me by friends. Most people are not going to give it to you for sure is so soon because it is along the line of repose.

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MR. PERRY: What is needed by refinement?

MR. WALKER: I have been looking at this thing and I looked at it a month ago. The thing demands a little more mastery than you fellows have been able to give it yet as a design. I think all you have said is very fine, but it is rugged. It is like what I said about the Copenhagen Round down in Brazil. It looked like the smuggled end of a broken down dental work. It was lacking in coherent form.

I think that the very drama of this thing -- I don't think it has to be a circle, I don't think it has to be a square -- but what would your reaction be to try, and I think Mr. Rapuano has something in mind when he says that it could be smaller, too -- I think you could get something finer if it were smaller.

It leaves me cold in one way and excites me in another merely because it is too dramatic.

It lacks this thing which has made the great architecture of the past.

I think it is marvelous as a design.

MR. PEDERSON: All right.

To answer your question to some degree, but to all the members of the Commission, we have had great difficulty, and I am speaking to you as a group of professional artists, we have had great difficulty in getting our friends and our critics inside the memorial. We commissioned that rendering which we consider a failure. We hope that we will be able, that it would carry with it a feeling of the terrific majesty we believe a memorial will have.

The tallest stele is the height of a 16-story building. It is 170 feet high and we think moving inside the space something that we have never captured in a photograph. You would have to have a very big model split apart to get

I think that the very dream of this thing -- I don't think it has to be a circle, I don't think it has to be a square -- but what would your reaction be to try, and I -- Mr. Dykstra was speaking to me during dinner, he says that it could be smaller -- I agree with him, but would not something finer if it were smaller.

It leaves me cold in one way and excites me in another merely because it is too dramatic.

It looks this thing which has made the great architecture of the past.

I think it is marvelous as a design.

MR. [illegible]

We sincere [illegible] to you as a group of professional artists, and I am speaking to you as a group of professional artists, we have had great difficulty, we have had great difficulty in getting our friends and our [illegible] to remember/and that particular which we consider a failure. We hope that we will be able, that it would carry with it a feeling of the terrific [illegible] we believe a memorial will have.

The tallest steele is the height of a 10-story building. It is [illegible] and no other moving inside the space something that we have never captured in a photograph. You would have to have a very big model split apart to get

that kind of a picture and the model has always been where it was generally looked down on, not being inside it.

We all feel that the model, the whole project has suffered, if you will, because of that. We realize that there are, well, to a degree this is a kind of tough design -- it is a powerful design -- we think that is good, not a weakness in it, but a good thing in it, its strength.

MR. WALKER: Have you ever been out at that place and looked down on the city?

MR. PEDERSON: Yes.

MR. WALKER: Have you done it?

MR. PEDERSON: We went to photograph it when we were designing it.

MR. HOBERMAN: This photograph right here was taken from the other side of the river. We have some deeper photographs including that in it which we put the memorial right into the entire landscape.

MR. WALKER: Do you see some of the terrible change made in the city of Washington in size and scale?

MR. WASSERMAN: To the extent that we were able to, we tried in every way to go around the city, to view it from the steps of the Jefferson, from the Washington Monument, from the other side of the Potomac, from the tomb of the Unknown Soldier before the second submission was made. Any adjustments

in scale we felt were important we attempted to incorporate. We may have failed, but these were certainly concerns of all of us.

MR. PERRY: Could I be a little more philosophical? Is that permitted?

I already spoke of Zeno, but you all know the chairman made a comment of amazing importance, and I think the Chairman appreciates this definitely, having lived through it:

What is it that makes two dollars worth of canvas, four dollars worth of paint, five dollars worth of frame worth $375,000? It is what he calls the organic whole. It is the spirit, the element of, we call it, permanence.

I think it is the best word that we can possibly use here. That makes the work perceptible, which was a very favorite word of some of the authors we have. I cannot think of the name for the moment, but perceptible and permanent.

So Mr. Stoltz said, if you can endure and endow or imbue your work with that which is the organic whole, as he described it, you have everything that can be desired. Very exceptional.

I bring that in because I feel that very seriously we must consider this matter of permanence and we are doing

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MR. FRANK: Could I be a little more philosophical? Is that permitted?

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I bring that in because I feel that very seriously we must examine this matter of permanence and we are doing

so and that if it takes the form of its meaning into the hearts of people.

And speaking of its dramatic quality, dramatic quality is not necessarily transitory, is it?

Dramatic quality is in very definite permanent objects, so that is not a derogatory term.

I don't think any of the terms that we are using are. We are searching, and I think Mike was, in bringing this down, and Doug, too, down to a point where there is a finite relationship between what we have and what we are seeking.

I think it is an expression of taking any design, photographing it down ten per cent, one of the most absurd things in the world.

But t here are relationships that change.

In restudy, and it may be that some of us have felt that this is, after all -- you can put a football field in there -- that is not a good -- it is large and prominent, but is it permanent?

CHAIRMAN FINLEY: I would like to ask, I rather imagine, as any artist would feel that your conception is based on size and so on, if you started to whittle the thing down, it would lose entirely what you are trying to do, isn't that right?

MR. PEDERSON: Yes, sir.

CHAIRMAN FINLEY: I have also felt that suggestion of putting a bas relief of Mr. Roosevelt in there is working contrary to the whole concept that you had in designing this memorial.

You can speak of Mr. Roosevelt without having a representation or likeness of him in there if it is to carry out what we have been talking about all morning.

MR. PEDERSON: Mr. Finley, the question of a statue is one which has been taken completely out of our hands.

CHAIRMAN FINLEY: I understand. That was not your idea.

MR. PEDERSON: We submitted it without the statue. The Franklin Delano Roosevelt Memorial Commission has made the inclusion of a statue mandatory, or a bas relief.

CHAIRMAN FINLEY: Has it made it mandatory? It was somewhat of a surprise to me because it seemed to me not in keeping with your whole conception of the monument.

MR. PEDERSON: It is still an open question whether it be within the memorial or outside the memorial.

It is possible we can put a statue outside the memorial, or the approaches.

As we have said, this is an area of study which is going to be long and complicated, but it is there.

MR. FERGUSON: Yes, sir.

CHAIRMAN FINLEY: I have also felt that suggestion of putting a bas relief of Mr. Roosevelt in there is working contrary to the whole concept that you had in designing this memorial.

You can speak of Mr. Roosevelt without having a representation or likeness of him in order to bring out what we have been talking about all morning.

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CHAIRMAN FINLEY: Was it made it mandatory? It was somewhat of a surprise to me because it seemed to me not in keeping with your whole conception of the monument.

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It is possible we can put a statue outside the memorial, or the approaches.

As we have said, this is an area of study which is going to be long and complicated, but it is there.

MR. WASSERMAN: Frankly, we recognize the problem, as do you.

CHAIRMAN FINLEY: I am sure you do. I think that may be an understatement.

I have a great respect for the artists themselves, a great concession. I don't think that committees can work on that.

The works of the National Gallery are great because they were conceived by artists.

Are there any other questions?

MR. WALKER: I got up at 5 o'clock this morning to get down here. I had a small breakfast and another cup of coffee on the plane.

CHAIRMAN FINLEY: Are t here any other questions?

I think you have been very patient and very good to come down here and answer these questions.

We take very, very seriously indeed this matter because we know the amount of thought and effort that has gone into it.

The question of design, and the jury, and the judgement of the jury and so on we have considered carefully. So we want to know everything there is to know about it and consider it very carefully.

We do appreciate your coming down very much, indeed.

MR. ANDERSON: Finally, we recognize the problem,
as do you.

CHAIRMAN KEATLEY: I am sure you do. I think that
may be an understatement.

I have a great respect for the skilled tenacity,
a great tenacity. I don't think that committees can work
on that.

The notes of the minutes mainly are great because
they were composed by artists.

Are there any other questions?

MR. WALKER: I got up at 5 o'clock this morning to
get down here. I had a small breakfast and anyhow cup of
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CHAIRMAN KEATLEY: Are there any other questions?

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The question of design, and the Jury, and the Judge-
ment of the Jury and so on we have considered carefully. So
we want to know everything there is to know about it and
consider it very carefully.

We do appreciate you coming down very much, indeed.

MR. PEDERSON: Thank you.

(Exeunt.)

MR. WALKER: Have we in any way changed our mind? I think we can be very sure that you cannot build it out of concrete. I am more or less convinced.

MR. ORR: I am entirely of the opinion you cannot build it of concrete.

MR. PERRY: May I ask the pertinent questions? How thick are these walls as shown in section? That is one point.

I asked how much oscillation, if we use that word, or displacement would take place at the top of this highest thing under extreme conditions. He said, one to two inches.

MR. WALKER: That is the information we got, too, about that. You remember that is what we got.

MR. PERRY: So the question is ---

MR. WALKER: It would not be as great as you might have thought.

There is one engineer who said it would be up around six to eight inches which would not be too far out even at that.

MR. HURD: You are speaking of variation?

MR. WALKER: In the twist, too.

MR. ORR: The sun on one side.

MR. PRESIDENT: Thank you.

(Recess.)

MR. WILSON: Have we in any way changed our minds? I think we can be very sure that you cannot build it out of concrete. I am more or less convinced.

MR. HUGHES: I am entirely of the opinion you cannot build it of concrete.

MR. FRANK: May I ask one pertinent question? What is one point.

I asked how much ventilation; if we use steel work, or displacement would take place at the top of this object testing under extreme conditions. It is big, one to two inches.

MR. WILSON: That is the information we got, too, about three. You remember that it was so.

MR. FRANK: So the question is ---

MR. WILSON: It would not be as great as you might have thought.

There is one engineer who says it would be up around six to eight inches which would not be the case for six even at that.

MR. HUGHES: You are speaking of vertical.

MR. WILSON: In the water, too.

MR. GOD: The sun on one side.

Statement of the
Commission of Fine Arts, regarding the design of the
Franklin Delano Roosevelt Memorial

21 February 1962

At the meeting of the Commission of Fine Arts held on February 20th and 21st, the members consulted with Messrs. William F. Pederson, architect, Joseph Wasserman, associate, Norman Hoberman, sculptor, and Pierce of Ammann and Whitney, Engineers, regarding design and technical aspects of the proposed memorial to President Franklin Delano Roosevelt that had been selected by the Jury who reviewed the entries in the nationwide competition. The design consists of eight monumental steles, the highest rising to a height of 167 feet, made of concrete, and having extracts of President Roosevelt's speeches in bronze embedded in the surface of the steles. The monument would be placed in the midst of an area of 26½ acres in West Potomac Park.

When this site was chosen, general recognition was given to the significance of its location, since the proposed memorial would be of necessity closely related to the three great memorials in this area, the Jefferson and Lincoln Memorials and the Washington Monument. Public Law 86-214, approved September 1, 1959, provides that "The competition for the proposed memorial shall be carried out so as to insure that it will be harmonious as to location, design, and land use with the Washington Monument, the Jefferson Memorial, and the Lincoln Memorial."

The Commission is aware of positive qualities in the proposed design; those of great dramatic force and impact, of imaginative and stirring effects of light and shade, and the expression of much that is character-

EXHIBIT G

istic of our times.

The members of the Commission of Fine Arts, after careful consideration of the design, chosen by the Jury, for the proposed memorial to President Franklin Delano Roosevelt, agreed unanimously to withhold their approval, without prejudice, for the following reasons:

1. The design does not conform with the requirements of Public Law 86-214, which provides that "the competition for the proposed memorial shall be carried out so as to insure that it will be harmonious as to location, design and land use, with the Washington Monument, the Jefferson Memorial and the Lincoln Memorial".

a. As to "location", the design, by its great size and height, competes with, rather than supplements, the three memorials with which it is required to be "harmonious".

b. As to "design", it is lacking in the repose, an essential element in memorial art, and the qualities of monumental permanence that are the essence of the three memorials with which it must by law conform.

2. Materials. The Commission questions the durability of the materials that are suggested for its execution.

2 March 1962

Dear Mr. Miller:

The Commission of Fine Arts, at its meeting on February 20, inspected two proposed designs for street lighting standards that had been erected on the sidewalk at sixth Street and Maryland Avenue, S.E., directly west of Federal Office Building #6.

Unfortunately, a scheduled meeting at the site with representatives from the Redevelopment Land Agency and the District of Columbia Government did not materialize; and the members of the Commission consequently did not have any explanation of the intentions regarding the height of the poles, details of the base, etc. They did, however, examine the luminaire and shades, one being octagonal in shape with a bronze finish, the other circular with gray finish, in accordance with sketches previously reviewed.

After comparing the two designs the members agreed that they preferred the circular luminaire and the gray color over the bronze-colored octagonal one. They felt, however, that the wide band of the shade might be increased an inch or two and that the top light should be lower. They also felt that the top light should be omitted except where reflection from the top was determined specifically to be desirable.

The members of the Commission believe that these changes would improve the design. They do not recommend, however, the use of this or any other lighting fixture which would increase the cost to the taxpayers of the District of Columbia over the cost of fixtures now in use. They have consistently agreed that none of the new designs compare in excellence with the existing lighting standards in Washington. The replacement of all the street lighting standards in th e District of Columbia would be very costly. The Commission of Fine Arts questions the expenditure of such large sums for this purpose at a time when the District Government is greatly in need of revenue to meet the city's requirements, and it does not wish to be considered as advocating this expenditure.

EXHIBIT H

We shall, of course, be glad to continue to advise as to problems of design as they arise in this field.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Honorable Neville Miller
Chairman
Redevelopment Land Agency
Washington 25, D. C.

cc-Engineer Commissioner for the
District of Columbia

Deputy Director for Engrg., Design
and Research, D.C.Dept. of Highways and Traffic

23 February 1962

Dear Mr. Aitken:

The Commission of Fine Arts, at its meeting on February 20, considered the revised design of the Baltimore and Ohio Railroad Bridge over Rhode Island Avenue Northeast.

The members were disappointed with the design. They found that it lacked unity and tended to stress individual elements at the expense of the whole. The treatment of the ends of the central piers and beam was awkward and unresolved in itself and in its relation to the bridge girder above it. The ends of the stone side walls appeared thin and weak. The use of yellow as a color for the beam added to the confused effect of the design.

The Commission hopes that a more unified treatment can be studied for the central piers and that the forms and materials can be brought into better harmony.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Mr. Harold Aitken
Director
Department of Highways and Traffic
District of Columbia Government
Washington 4, D.C.

EXHIBIT I

January 29, 1962

MEMORANDUM

Met with Mr. Haussmann of the National Capital Parks in New York City on January 19, 1962. We had lunch and a long conference, and I found that the Park Department had complete working drawings and was desirous of proceeding with obtaining estimates.

My comment: Perhaps we might accept the inevitable with the following modifications; the least I could do was to propose acceptance by the Commission.

1. The simplification of the pilaster motif on the main building.

2. That the entire building, front and back, be faced with limestone.

3. That a superb garden development be designed, lacking tricks, and to have the garden so composed with the building so that they both would be enhanced.

Further comment: Reviewing the works of many architects submitted to the Commission, I do not believe a better design might have been arrived at with other architects; further, that unless the Commission wants to take the onus of selection I believe we must continue as we have been doing, and that is, giving our advice and hope for the best. I feel we must not get involved in the designing of buildings.

RALPH WALKER

DISTRIBUTE TO MEMBERS

EXHIBIT J

2 March 1962

Dear Mr. Jett:

The Commission of Fine Arts, at its meeting on February 20, reviewed the design of the Operations Building which is being planned for a site in East Potomac Park.

Mr. Ralph Walker, architect member of the Commission, outlined to the members the results of a conference which he held with Mr. William Haussmann in New York City on January 19 on the design of this building, and proposed that the Commission accept the design, with the following modifications.

1. That the pilaster motif on the main building be simplified.

2. That the entire building, front and back, be faced with limestone.

3. That a handsome garden development be designed and with the garden so composed with the building that they will enhance each other.

The members of the Commission agreed with Mr. Walker's suggestions and asked me to write you the design was approved with the above conditions.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Mr. T. Sutton Jett
Regional Director
Region 6
National Park Service
Washington 25, D.C.

EXHIBIT K

2 Maria Lynn

Dear Mr. Lutz:

The Commission of Fine Arts, at its meeting on Thursday, [illegible] reviewed the design of the Supporting Building which is being planned for a site in Lake Vahalla Park.

Mr. Philip Wilder, architect member of the Commission, testified in the meeting his reaction to a preliminary sketch by Mr. William Heinemann in New York City on January 19 on the design of this building, and requested that the Commission accept the design, with the following modifications.

1. That the plaster wall on the main building be eliminated.

2. That the entire building, front and back, be faced with limestone.

3. That a bandsome garden development be developed for the area in the garden to surround with the building that they will harmonize with it.

The members of the Commission approved with Mr. Wilder's suggestions and asked me to write you the design was approved with the above modifications.

For the Commission of Fine Arts:

Sincerely yours,

David A. Finley
Chairman

Mr. T. Burton Lutz
Regional Director
Region 4
National Park Service
Interior Building
Washington 25, D.C.

5 March 1962

Miss Gertrude Sawyer
1640 Wisconsin Avenue, N. W.
Washington 7, D. C.

Dear Miss Sawyer:

I am very pleased to learn from Mr. Wilson that you are willing to serve as a member of the Board of Architectural Consultants for Georgetown. I am sure that your knowledge and experience will be most helpful in the work of the Board.

Accordingly, you are appointed a member of the Board for a period of three years, effective 6 March 1962. The Board meets each Tuesday, at 9:00 a.m. in the offices of the Commission of Fine Arts, 7000 Interior Department Building, Washington 25, D. C. The next meeting will be held on 6 March. I hope you will be able to be here at that time.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

LRW:mll

EXHIBIT L'

5 March 1962

Mr. Henry H. Saylor
The American Institute of Architects
1735 New York Avenue, N. W.
Washington 6, D. C.

Dear Mr. Saylor:

At a meeting of the Commission of Fine Arts on 20 February 1962, the members of the Commission noted that your term of service as a member of the Board of Architectural Consultants for Georgetown was about to terminate, and they asked me to extend to you their gratitude in assisting them in carrying out the provisions of the Old Georgetown Act.

Mr. Wilson tells me that you are willing to work further with the Board, and we will thus be able to continue to benefit from your experience and good judgment. Accordingly you are appointed for an additional year, effective 6 March 1962.

For the Commission of Fine Arts:

Sincerely yours,

mm

David E. Finley
Chairman

EXHIBIT L2

2 March 1962

Dear Mr. Bostic:

The Commission of Fine Arts, at its meeting on February 21, further considered the proposed design of the Court of Claims Building, Madison Place Northwest at the request of the architects who found that the design (drawing D-14) for the exterior of this building that was favored by the Commission of Fine Arts at its meeting on December 6, 1961, would present insurmountable difficulties with respect to the interior arrangement of the offices and courtrooms.

The architects urged the Commission to rescind its former action and requested favorable action on a design (drawing #17) which was exhibited and explained in detail.

The Commission recommended Design #17, with the Chairman of the Commission dissenting as to fenestration in the new design. The members also questioned the use and the placement of the large block of sculpture over the main entrance, but decided to await larger scale drawings before making a final decision on this feature.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Honorable Bernard L. Boutin
Administrator
General Services Administration
Washington 25, D. C.

EXHIBIT M

6 March 1962

Dear Mr. Boutin:

The Commission of Fine Arts, at its meeting on February 20, considered a further development of plans to apply an architectural screen to the exterior walls of the General Services Administration Regional Office, 7th and D Streets Southwest.

At its October 1961 meeting the Commission recognized the desire of the General Services Administration to alter the appearance of the old warehouse building, and asked that further studies be made of various ways in which the elevations might be altered, in particular, the screening of the facades with an attached but essentially independent structure.

At the meeting on February 20, representatives of the architects gave an explanation by means of a scale model of a section of the building on which they placed a section of the cast stone screen they were proposing. They showed the members in detail what the appearance of the completed work would be.

After viewing the building and further careful consideration, the members of the Commission of Fine Arts agreed to recommend against such an extensive alteration scheme as shown them. They recognized that the pattern of the screen might be pleasing in itself, in small sections, but they had doubts that it would seem to reduce the great mass of the building or improve its relation to neighboring buildings to any significant degree. They also questioned whether such expensive covering as the proposed screen would be justified in view of what would be accomplished. Under the circumstances they believed that plans to improve the appearance of the building should be limited to treatment of the surface with a waterproofing and paint compound, or to minor modifications of the fenestration. They suggested that special study might be given to the use of restrained gradations of color in relation to particular features, e.g.; bays, pilasters and trim, etc. Such treatment might prove equally as effective as more elaborate methods, and most likely be accomplished at far less cost to the government.

For the Commission of Fine Arts:

Sincerely yours,

Honorable Bernard L. Boutin
Administrator
General Services Administration
Washington 25, D.C.

David E. Finley
Chairman

EXHIBIT N

5. LEGISLATION

A. H.J.Res. 615-1/31/62-Mr.Jones-87thC-Rpt Requested
S.J.Res. 148-1/23/62-Mr.Kerr-87thC-Rpt Requested

"Providing for the establishment of the National Capital Parks Memorial Board."

b. S. 2570-9/18/61-Mr.Bible-87thC-Rpt Requested

"To amend Sections 2 and 5 of the Act entitled:'An Act to regulate the height, exterior design, and construction of private and semipublic buildings in the Georgetown area of the National Capital', approved September 22, 1950 (64 Stat. 903)."

c. H.R. 7664-6/14/61-Mr. McDowell-87thC
H.Res. 386-7/24/61-Mr.Rhodes-87thC
H.Res. 390-7/26/61-Mr.Lane-87thC
Rpts Requested and submitted to Bureau of the Budget

"To establish the Franklin Delano Roosevelt Memorial National Park."

d. H.R. 10015-1/31/62-Mr. Frelinghuysen-87thC

"To preserve as a part of the park system of the Nation's Capital the historic waterfront of Georgetown, to authorize the Secretary of the Interior to acquire lands therefor, and for other purposes."

e. Draft Legislation - Report Requested

State Department's draft of proposed joint resolution authorizing the acquisition of certain property in the District of Columbia and its conveyance to the International Monetary Fund, on full reimbursement basis, for use in expansion of its headquarters."

f. H.R. 10177-2/8/62-Mr.Widnall-87thC-Rpt Requested

"To establish in the District of Columbia government the Council for the Preservation of Historic Landmarks and for Cultural Development."

6. DISCUSSION

Draft of letter to President of the Board of Commissioners Tobriner regarding cost of public works projects in the District of Columbia

EXHIBIT O

28 February 1962

Dear Mr. Tobriner:

I am writing to you in regard to a matter which has become a subject of increasing concern to the Commission of Fine Arts in recent months. I refer to statements made by officials of the District of Columbia Government which have attributed increased costs of District public works projects to the Commission of Fine Arts.

In a recent document entitled "State of the Nation's Capital 1962", which is a report to the Congress from the Board of Commissioners, there appears the following statement:

"Increased Costs

"In the matter of expenses, the District incurs increased costs over and above those incurred by an ordinary city because it is the Nation's Capital. Some examples of these increases follow:

1. The Fine Arts Commission and the National Capital Planning Commission require that most public works structures be designed to harmonize with the Federal Master Plan for the Capital City. It is estimated that the structure of the new Theodore Roosevelt Bridge will cost 2.5 million dollars or 33% extra, because of this. The Municipal Center is also an illustration of fine monumental construction consistent with such concepts. Furthermore, the delay in reciving concurrence of other agencies frequently defers construction which results in considerable additional costs." (page 1-2.16)

Another example of the tendency of District officials to cite the Commission of Fine Arts as being responsible for increased costs of public works projects occured recently when the Evening Star newspaper of 31 December 1961 carried an article on the lighting standards to be used on the new Theodore Roosevelt Memorial Bridge. This article stated that special highway-type standards, costing $2,500 each, were to be used and that the special design was "to please the Fine Arts Commission." The facts are that the design in question was never approved by the Commission, which recommended instead that a much simpler type be used. Following publication of this story, the newspapers printed several letters criticising the Commission for causing extravagant expenditures of public funds, and I was obliged to issue a statement to correct this impression.

EXHIBIT P

The members of the Commission believe that statements of this sort suborn the authority of the Commission of Fine Arts and create a distorted impression of the nature of the service that the Commission is authorized by the Congress to perform. The members of the Commission also feel that there are occasions when there seems to be a lack of sympathy, on the part of the District of Columbia officials, for the standards of design which should be applied in planning public works projects that will occupy important sites in the Nation's Capital.

For example, one of the greatest natural assets possessed by the city is the river landscape around Theodore Roosevelt Island and the riverside parks that extend northward from Arlington Memorial Bridge. The statement in the District Commissioner's report to Congress concerning an alleged 2.5 million dollars or 33% "extra" expense for the Roosevelt Bridge fails to recognize the intrinsic values of the area which cannot be measured in dollars and cents. The Commission believes it is obvious and imperative that any bridge constructed in this highly developed memorial area should be more than an ordinary steel span.

The approach of the District planners has often resulted in the "double-design" of District of Columbia public works projects, which has resulted in a needless waste of time and money. I refer to designs for projects that are not shown to the Commission of Fine Arts until a considerable amount of money has been invested in working drawings. Consequently, if the District Government accepts the recommendations of the Commission, these drawings frequently must be discarded and new drawings prepared. We cannot agree to accept responsibility for the added expense under these circumstances.

The Commission has repeatedly requested that projects be submitted at a preliminary stage so that the views of the Commission can be given before large sums of money are invested in unacceptable designs. We believe that this procedure would greatly assist both the District Government and the Commission to arrive at mutually satisfactory designs, and would also avoid much of the "delay" in receiving concurrence of other agencies to which the report to Congress also refers. Good design need not cost more than bad design, but it does require more study and understanding at an early stage.

The members of the Commission hope that the Board of Commissioners will instruct officials of the District Government to refrain from issuing public statements which tend to create the impression that the Commission of Fine Arts has "required" that design features be incorporated in public works projects, when, in fact, the Commission has recommended otherwise. We also hope that the Board will direct that the Commission be consulted on all District of Columbia public works projects at the earliest possible date of preliminary planning and certainly before working drawings are authorized.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley
Chairman

Honorable Walter Tobriner
President
Board of Commissioners of the District
of Columbia
Washington 4, D.C.

14 March 1962

Dear Mr. Aitken:

The members of the Commission of Fine Arts have asked me to invite you to meet with them at their meeting on the morning of March 21, to discuss further the design of the proposed E Street, Northwest, Freeway. I hope you will be able to come and suggest ten o'clock; if this is not convenient, will you please arrange an hour with Mr. Wilson.

Sincerely yours,

David E. Finley
Chairman

Mr. Harold Aitken
Director
Department of Highways and Traffic
District of Columbia Government
Washington, D. C.

EXHIBIT O

28 February 1962

Dear Mr. Bell:

I am writing in regard to the President's memorandum of February 9, 1962 relating to prevention of conflicts of interest on the part of advisers and consultants.

After discussing the President's memorandum at a meeting of the Commission of Fine Arts on February 20, 1962, the members were uncertain how the provisions of the memorandum would apply to them as members of an advisory body; and they asked me to seek information as to how the application of the directives in the memorandum would affect them specifically as members of the Commission of Fine Arts. As presidential appointees, serving without pay on an advisory commission, they wish, of course, to carry out the intent of the memorandum.

The membership of the Commission is composed of three architects, a landscape architect, a sculptor, a painter, and a former museum director, who receive only travel expenses to come to Washington and subsistence while attending meetings. The majority of these men are actively engaged in their professions and on occasions they or their firms are commissioned by the Federal government to engage in the design of public buildings, etc. Any member of the Commission, who is so involved, always absents himself from all discussion of the project with the other members of the Commission. The Commission has always believed that this practice provided an adequate safeguard against any possibility of conflict of interest or against undue influence by the member involved upon the deliberations and actions of the Commission. In order to avoid all uncertainty, the members would like to know whether or not a continuation of this procedure would conform to the general standard which the President wishes to have applied throughout the Government; and, if not, what additional steps should be taken.

The members of the Commission have never been required to supply information regarding their private employment and financial interest in the past, and have asked me to inquire whether or not it is the desire of the President that such statements should be filed by the members of the Commission now and in the future; and if so, to what officer this information should be forwarded.

For the Commission of Fine Arts:

Sincerely yours,

Honorable David E. Bell
Director
Bureau of the Budget

David E. Finley
Chairman

EXHIBIT R

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS SINCE 1/16/62

FEB 6 1962

NO	ADDRESS AND OWNER	PROJECT
2470	1011 D St., NW Waffle Shop	Sidewalk Cafe canopy, equipment, tables, & chairs. 1 red canvas awning over front entr. with fixed iron frames & posts.

ACTION: App'd., 1/23/62.

Exhibit S

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS SINCE 2/6/62

FEB 14 1962

NO	ADDRESS AND OWNER	PROJECT
2469	1615 H St., NW U. S. Chamber of Commerce	22 500-watt floodlights to illuminate face of bldg. back of bldg. line on ledge at 2nd fl. level at base of columns.

ACTION: App'd. only as temporary lighting for a period which, it is understood, will extend from April 29th through May 2, 1962, 2/8/62.

2472	1732 Portal Dr., NW Allen Lewis	Install air cooled condensing unit on concrete slab at side of house; unit to be screened from street by shrubbery.

ACTION: App'd., provided unit is screened with adequate landscaping, 2/1/62.

REPORT OF ACTIONS TAKEN ON SHIPSTEAD-LUCE ACT APPLICATIONS SINCE 2/14/62 2/20/62

NO	ADDRESS AND OWNER	PROJECT
2471	1331 E St., NW Ballantynes Books	1 s-f, 17 sq-ft sign. Cut-out ltrs. with plexiglas faces. Indirect white neon lighting. Exist. signs to be removed.

ACTION: Disap'd. Recom. opaque-faced back-lighted ltrs. to be substituted for exposed neon tubing, 2/15/62.

2473	425-13th St., NW Miller's Restaurant	2 s-f signs, neon, 10.7 sq-ft each. To replace 2 exist. "Howard Johnson's" signs.

ACTION: Disap'd. Recom. back-lighted opaque ltrs; also restudy proportions of ltrs. to achieve a more refined and appropriate form for this type of lighting, 2/15/62.

2474	1615 H St., NW U. S. Chamber of Commerce	Resubm. of SL 2469, application to floodlight Chamber of Commerce Bldg.

ACTION: App'd. for 4-day periods of floodlighting at the time of annual conventions, not to coincide with national holidays when the prominence of the White House is of special significance. If permanent installation of lights is desired, recom. no lighting fixtures be mounted directly on bldg, only those at grade level which can be adequately screened with landscaping, 2/15/62.

2475	2601 Conn. Ave., NW Dwoskin-Vicretex Showrm.	Install 2 s-f signs. 21.1 sq-ft total. Alum. ltrs. on plywood, color to match canopy; install 1 Persian Red (or alternate Blue Spruce) canvas canopy over front entr; replace exist. door with new wood door.

ACTION: App'd. for 2 signs, & new door, but not for design of entr. canopy; recom., instead, shed-type canopy, installed within frame around entranceway. Also recom. color blue for both signs & canvas canopy, 2/15/62.

2476	639 Indiana Ave., NW Dave Bassin's Congressional Florist	2 s-f signs. 19 sq-ft total. Individual cut-our aluminum ltrs. with black enamel finish, erected to wall, lighted beneath by flourescent lamps in stainless steel trough.

ACTION: App'd., provided that in the upper sign the lighting trough is eliminated & the ltrs. are back-lighted; or that both signs are incorporated on a single line, with uniform size ltrs., beneath 2nd-fl. windows, 2/15/62.

2477	1415 Penna. Ave., NW Auto Centers, Inc. (Parking garage)	Rev. to SL 2459. 1 s-f sign, 54 sq-ft, consisting of 4 back-lighted metal ltrs. secured to face of bldg. Charcoal color.

ACTION: App'd., 2/15/62.

NO	ADDRESS AND OWNER	PROJECT
2478	6200 Oregon Ave., NW Army Distaff Foundation	1 s-f sign. 11.65 sq-ft. Raised alum. ltrs. on white translucent plastic bckgd., illuminated from within with fluorescent tubes. Precast concrete frame, limestone color. Sign mounted on stone wall. Located at entrance driveway to exist. bldg.

ACTION: App'd. as revised on drawing dated 2/16/62, 2/16/62.

2479	201-03-05 D St., NE, 225 Mass. Ave., NE, & 327-2nd St., NE 201 Associates	Alterations, additions & renovations to apts. Add 1-story to exist. structure at 225 Mass. Ave. Raze 2 exist. bays at 201-03-05 D St.

ACTION: Disap'd, recom. eliminating shutters on single windows; simplify entr. so as not to crowd windows above; reduce size of entr. lighting fixtures; also provide coping or cornice on Mass. Ave. & 2nd St. elevations, 2/15/62.

NO	ADDRESS AND OWNER	PROJECT
3086	3231 P St., NW Brentano's Museum Shop	2 signs: 1 s-f sign on Wisc. Ave. entr., 1 d-f sign on P St., entr. Wood signs. Black ltrs. on white bckgd. 15 sq-ft total.

ACTION: Recom'd., provided the 1st ltr. of each word is capitalized. Also recom. black bckgd. & gold lettering, 1/30/62.

3087	1693-34th St., NW Mr. Walter Sohier	Install oval gunite concrete swimming pool (all equipment to be installed in exist. basement laundry rm.)

ACTION: Recom'd., 1/30/62.

3088	1703-32nd St., NW Dumbarton Oaks Library & Research Center	Rev. to OG 2775, to construct new museum wing.

ACTION: Recom'd., 1/30/62.

Exhibit T

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS SINCE 1/16/62 FEB 6 1962

NO	ADDRESS AND OWNER	PROJECT
3066	3333 N St., NW Nathan Poole	Apply smooth stucco finish to brickwork on front; install 8 pairs window shutters; install 2 carriage lamps--1 each side of front entr.

ACTION: App'd. for smooth off-white stucco, retaining exist. transom glazing. Request subm. of carriage light details, 1/23/62.

3081	1523 Wisc. Ave., NW Rose R. Hitt (Beauty Parlor)	Replace exist. showwindow & door; no projection.

ACTION: Recom'd., per revised drawings forwarded with memo dtd. 1/29/62 from Ch., Permit Branch, provided that lights in showwindow are 18" high by 14" wide. Action does not apply to sign, 1/30/62.

3082	3057 M St., NW Wayne's Radio & Appliance Co.	Remodel front & build addn. on rear of exist. bldg.

ACTION: Recom'd., per revised drawings forwarded with memo dtd. 1/29/62 from Ch., Permit Branch, provided windows on 1st fl., front elevation, are lowered approx. the height of 1 light, or the door raised so as to include a transom; also a simpler frame around the door would be preferable, omitting the broken pediment above entr., 1/30/62.

3083	1621 Wisc. Ave., NW Audubon Book Shop	Electrify exist. post lantern; install sign & bracket on exist. post. Wood sign is d-f, 4 sq-ft. Gold & navy blue.

ACTION: Recom'd., 1/23/62.

3084	1721 Wisc. Ave., NW Tino's Continental Restaurant	3 s-f signs, wood, painted black. Non-illuminated. 22 sq-ft total. (Signs in place.)

ACTION: Not Recom'd. Recom. modification as follows: lettering to be classical throughout, all ltrs. same height & preferably on single line, restricting text to identification of business, 1/30/62.

3085	3425 Prospect Ave., NW Senator Clairborne Pell	Erect ornamental metal balcony on top fl., west window.

ACTION: Not recom'd., the proposed projecting structure would detract from the appearance of this bldg., which is one of the older & more important arch'l. examples of the Federal period in Georgetown, 1/30/62.

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS SINCE 2/6/62

FEB 14 1962

NO	ADDRESS AND OWNER	PROJECT
3089	1303 Wisc. Ave., NW R. N. Hendrickson (Bakery, office & apt.)	Rev. to OG 3074. Rear addn. to exist. bldg. Close windows with cinder-block.

ACTION: Recom'd., provided horizontal muntins are omitted from double-hung sash on rear elevation; also recom. screening exist. chain-link fence & gate with wood fencing, 2/6/62.

3090	1342-28th St., NW Landow & Brandt	New 3-story brick dwelling; erect 6'-6" wood and/or brick fence.

ACTION: Recom'd., for parts visible from public highway, 2/6/62.

REPORT OF ACTIONS TAKEN ON OLD GEORGETOWN ACT APPLICATIONS SINCE 2/14/62 2/20/62

NO	ADDRESS AND OWNER	PROJECT
3091	3432 P St., NW Mrs. Catherine M. Shelton	Replace front iron porch with brick porch & iron rail.

ACTION: Recom'd. for new brick stoop & steps as replacement for exist. iron entr. steps, but for no visible changes at or below grade. Request drawing clarifying details if such work is intended, 2/13/62.

3093	2920 M St., NW Pierre Gaunoux	Build rear addn; also enlarge window in 1st fl. rear & door in basement.

ACTION: Ret'd. for more inf. re: construction & material of balcony & railing; also lights in 2 adjacent windows & transoms should match lights of French doors, 2/13/62.

3094	2904 M St., NW Rosalie Yonan (Commercial)	Rev. to OG 2713. Reduce height of rear portion of bldg. to 1 story, making exterior walls of cinder-block constr. stuccoed with white mortar--no change in location or horizontal measurements of bldg.

ACTION: Recom'd. for parts visible from public highway, 2/13/62.

APPENDIX 2